

Ethel M. Crawford
Valley Station, Ky

SONG TREASURY

Compiled and Edited by

Harriet Garton Cartwright

Horace Mann School, Teachers College

and

Miss Chapin's School for Girls, N. Y.

Revised with the assistance of

HELEN LATHAM

HORACE MANN SCHOOL, TEACHERS COLLEGE

NEW YORK

THE MACMILLAN COMPANY

1927

All rights reserved

Printed in the United States of America

COPYRIGHT, 1920, 1927

By THE MACMILLAN COMPANY

Set up and electrotyped. Published January, 1920.
Revised edition, December, 1927.

HAROLD FLAMMER, INC.

113 West 57th Street, New York City

P R E F A C E

The Song Treasury is designed to furnish attractive and appropriate music for school assemblies and choruses where singers of varying ages and unequal in musical ability, unite in singing for the sheer joy and companionability of it. For this purpose, no material is more beautiful than the national and folk songs of many nations, through which are expressed the many vital moods and experiences of life. In the sympathetic interpretation of their beauties, the singer young or old finds a new element of world kinship, increasing their educational value and his own spiritual enjoyment as well.

The charm of the folk song is in its melodic beauty. Often it needs neither vocal nor instrumental harmonization. Therefore it is most suitable for unison singing.

In translating the songs of other nations, there have been many labors of love. Almost without exception, the translations have been either made or edited by natives of the countries represented—scholars who have loved these songs so much that they wish Americans, both children and grown-ups, to know and love them too.

The Song Treasury is a book for all occasions. In addition to folk songs, it contains art songs by the world's greatest composers, a rich collection of hymns and Christmas carols and national songs of many nations.

In this revised edition, part songs for treble voices have been added, adapting the book for use by girls' high schools, academies and women's choral clubs.

My thanks are due to the Rev. Vincent Pisek, D.D., for permission to use the Bohemian songs "Good-Night," "The Quest," "Under Our Cottage Window" and "My Homeland"; to Katharine Lee Bates for "America the Beautiful"; to Mrs. Jane Byrde-Radcliffe-Whitehead for the use of "Skye Boat Song," and "The Sea Breeze"; to Oliver Ditson & Company for the arrangements from "Echoes of Naples"; to Joseph Katz for "The Miller's Tears"; to the Century Company for "Nun Danket"; to Silver, Burdette & Company for the use of "Sardis"; to G. Schirmer, Inc., for permission to use "The Owl and the Pussy Cat," "Hymn of Thanks," the piano arrangements of "Vermeland," "Flowers of Joy," and "Come Thou Handsome Lad" from "Songs of Sweden," "Menuet d'Exaudet," the part arrangement of "Lullaby" by Brahms, and for the translations of the Italian and Belgian hymns; to Mr. Sveinbjörnsson and his publisher R. W. Pentland of Edinburgh, for permission to use "Dandelions"; to H. W. Gray for permission to use "The Boar's Head Carol," "O Night Peaceful and Blest" and "The Wassail Song"; to Whaley Royce & Company, Ltd., for the use of "O Canada, Our Fathers' Land of Old"; to the editors of the "Tucker Hymnal" for the use of the hymn "God of our Fathers"; to J. Curwen & Sons for "The Farmers Song"; to the Arthur P. Schmidt Company for the arrangement of "Songs My Mother Taught Me"; to Mr. Cecil Sharp and Prof. Charles H. Farnsworth for permission to use material from their books and for much helpful advice; and to all those who, by their help and encouragement, have made this little book possible.

TABLE OF CONTENTS

	Page		Page
FOLK SONGS		Russian—	
<i>Icelandic—</i>		Volga Boat Song	75
Dandelions Gold and Green . . .	1	The Scarlet Sarafan	78
<i>Bohemian—</i>		The Cossack's Lullaby	81
The Quest	4	The Cossack's Song	83
Good-Night	6	<i>Swedish—</i>	
Under Our Cottage Window . . .	8	Vermeland	85
<i>English—</i>		Come, Come Thou Handsome Lad	88
The British Grenadiers	10	Spin, Spin	89
Come Lassies and Lads	12	Flowers of Joy	90
The Waits	14	<i>American—</i>	
The Farmer's Song	15	Old Folks at Home	92
The Wraggle Taggle Gipsies . .	16	My Old Kentucky Home	93
Summer Is A-Coming in	18	Oh, Susanna	96
Now Is the Month of Maying . .	19	Swing Low Sweet Chariot	98
The Keys of Heaven	20	The Old Ark A-Moving Along . .	99
<i>Irish—</i>		Deep River	101
The Low-Backed Car	22	NONSENSE SONGS	
The Minstrel Boy	25	A Capital Ship	103
Cockles and Mussels	27	The Owl and the Pussy-Cat	107
My Love's an Arbutus	30	O Tempora! O Mores!	111
<i>Welsh—</i>		ART SONGS	
The Rising of the Lark	31	Where the Bee Sucks	113
The Ash Grove	33	It Was a Lover and His Lass . . .	116
All Through the Night	35	Hark, Hark the Lark	118
<i>Scotch—</i>		Who Is Silvia?	120
Skye Boat Song	36	Flocks Are Sporting	122
Oh, Charlie Is My Darlin'	38	My Mother Bids Me Bind My Hair	124
My Faithful Johnny	40	PART SONGS	
Loch Lomond	43	The Maiden of Sorrento	59
Caller Herrin'	45	Now All the Roses Are Blooming .	128
<i>German—</i>		The Alphabet	130
The Loreley	48	Cradle Song	131
How Can I Leave Thee?	50	Spring's Messenger	133
<i>Italian—</i>		See the Conquering Hero Comes . .	134
The Sea Breeze	51	Wanderer's Night Song	138
Funiculi Funicula	53	Ave Maria	141
Louisella	57	Songs My Mother Taught Me . . .	145
Santa Lucia	61	NATIONAL SONGS	
<i>Spanish—</i>		America	149
La Paloma	63	Star-Spangled Banner	150
<i>French—</i>		Battle Hymn of the Republic . . .	153
Pleasant Journey	66	Yankee Doodle	155
In the Silver Moonlight	68	Dixie	156
There Was a Little Maiden . . .	69	Red, White and Blue	158
The Three Captains	71		
Friar John	72		
Minuet	73		

TABLE OF CONTENTS—*Continued*

NATIONAL SONGS— <i>Cont.</i>	Page
Rule Britannia.....	160
O Canada! Our Fathers' Land of Old.....	162
Garibaldi Hymn.....	165
La Brabançonne (<i>Belgian</i>).....	168
Japanese.....	170
Men of Harlech.....	171
My Homeland.....	173
Hymne des Marseillaise.....	175

CHRISTMAS SONGS

O Come, O Come, Emmanuel....	178
O Come All Ye Faithful.....	179
What Child Is This?.....	180
The First Nowell.....	181
Silent Night.....	182
The Wassail Song.....	183
Three Kings of Orient.....	185
God Rest You Merry, Gentlemen.	186
Angels We Have Heard.....	188
Shepherds Shake Off Your Drowsy Sleep.....	189
Good King Wenceslas.....	190
O Night Peaceful and Blest.....	191
Boar's Head Carol.....	192
Break Forth, O Beauteous Heavenly Light.....	194
Deck the Hall.....	197
Noel! Noel!.....	198

HYMNS	Page
Come, Sound His Praise Abroad..	199
Creation.....	200
Onward Christian Soldiers.....	202
Hark, Hark My Soul.....	203
The King of Love My Shepherd Is	205
Forth in Thy Name, O Lord I Go.	206
O God Our Help in Ages Past....	207
Rise Crowned with Light.....	208
The God of Abraham Praise.....	209
O God Beneath Thy Guiding Hand	210
Rejoice Ye Pure in Heart.....	211
National Hymn (God of Our Fa- thers).....	212
A Mighty Fortress.....	213
Now with Creations Morning Song	215
Let Us with a Gladsome Mind...	216
O Give Thanks.....	216
Chorale (St. Matthew's Passion).	217
Ancient of Days.....	218
Come My Soul Thou Must Be Waking.....	219
Now Thank We All Our God.....	220
Come, Ye Thankful People, Come.	221
Praise to God Immortal Praise...	222
O God of Hosts with Thy Strong Hand.....	223
God Is Love.....	224
Hymn of Thanks.....	225
America the Beautiful.....	229
All Glory Laud and Honor.....	230
O Lord of Heaven and Earth and Sea.....	231

SONG TREASURY

Dandelions Gold and Green

Allegretto

Icelandic Folk Song

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, with a tempo marking of 'Allegretto'. The left hand provides a simple harmonic accompaniment.

The piano introduction continues with the same melody and accompaniment, leading into the first vocal entry.

*Red. **

The first system of the song features a vocal melody and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Dan - de - li - ons gold and green, Grass - y banks with Dwell - er in a rock - y home! Forth you come in". The piano accompaniment follows the vocal line. The system concludes with a *mp* (mezzo-piano) dynamic marking.

*Red. **

*Red. **

*Red. **

*Red. **

The second system of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: "ber - ries grow - ing; Mea - dow sweet the wood - land queen, might and splen - dour. Wat - er fall! I love to roam,". The piano accompaniment continues to support the vocal line.

*Red. **

*Red. **

*Red. **

From "Icelandic Folk Songs" by permission of Sv. Sveinbjörnsson.

SONG TREASURY

Fair - er flow'rs have nev - er been. All the sor - row
Gaz - ing at thy whirl - ing foam. Near to thee I

mf

Red. *

I have seen Fades a - way - when the flow'rs are
love to roam, Life is hap - - py when love is

poco riten

Red. *

blow - - ing. Dan - de - li - ons gold and green,
ten - - der. Dwell - er in a rock - y home!

mp a tempo

ten

Red. *

Red. *

Red. * *Red.*

SONG TREASURY

1st Verse

grass - y banks with ber - ries grow - ing.

Ad. *

Ad. *

cresc.

Ad. *

Ad. *

Ad. *

D.S.

2nd Verse

Forth you come _____ in might and splen -

Ad. *

Ad. *

*

dour.

rit.

grv

SONG TREASURY

The Quest

Bohemian Folk Song

Allegro $\text{♩} = 69$

1. Why are you
2. We did not
3. "John, dear, be
4. "John, dear, be

stand-ing out	side, young man?	Come in and tell	us your
come here to	rest our - selves,	We came to stand	up and
care - ful and	do not choose	One who is proud	to the
care - ful and	do not choose	One who can't smile	or look

Red. * *Red.* * *Red.* * *Red.* *

quest, _____	And if you're feel-ing a bit fa-
woo, _____	Three charm-ing daughters we know you
core, _____	For she would not take a step with
bright, _____	For she might scowl at you ev - 'ry

Red. * *Red.* * *Red.* * *Red.* *

By permission from "Twenty-two Bohemian Folk Songs" by Rev. Vincent Pisek D.D.

SONG TREASURY

tired,
 have,
 you,
 day,

Sit down and talk while you rest.
 We wish to get one from you.
 Ev - en as far as the door!
 From ear - ly morn - ing till night!

*Red. ** *Red. ** *Red. ** *Red. **

Tra, la, la, Tra, la, la, la, la, la, la, la, la, Tra, la, la,

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Tra, la, la, la, la, la, la, Tra, la, la, Tra, la, la,

*Red. ** *Red. ** *Red. ** *Red. **

la, la, la, la, la, la, Tra, la, la, Tra, la, la, la, la, la, la.

* *Red. ** *Red. ** * *Red. ** * *Red. **

Good-night

Bohemian Folk-Song

Adagio ♩ = 50

Good-night, be-lov-ed, good-
Good-night, be-lov-ed, good-

night, good-night; God keep you safe in His watch-ful sight.
night, good-night; God keep you safe in His watch-ful sight.

Rev. *

Good - night, dear, soft - ly sleep,
Good - night, dear, dream of me,

Rev. *

By permission from "Twenty-two Bohemian Folk Songs" by Rev. Vincent Pisek D.D.

SONG TREASURY

Sweet be the dreams of your slum - ber deep.
And may your dreams ev - er pleas - ant be.

Red. *

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes a 'Red.' marking and an asterisk.

Good night dear, soft - ly sleep;
Good night dear, dream of me;

ppp

Red. * *Red.* * *Red.* * * *Red.* * *Red.* * *Red.* * *Red.* *

This system continues the vocal melody and piano accompaniment. The piano part is marked *ppp* and includes a series of 'Red.' markings with asterisks.

Sweet be the dreams of your slum - ber deep. Good-night love.
And may your dreams ev - er pleas - ant be.

pp

Red. * *Red.* * *Red.* * *Red.* * * *Red.* *Red.* *

This system concludes the piece with a repeat sign and a final cadence. The piano part includes a 'pp' marking and a final 'Red.' marking with an asterisk.

Under Our Cottage Window

Moderato $\text{♩} = 104$

Bohemian Folk-Song

Piano introduction in B-flat major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is Moderato, 104 beats per minute. The introduction consists of 8 measures.

*Red. * Red. * Red. * Red. * Red. **

Vocal melody in B-flat major, 2/4 time. The melody is in the right hand. The key signature has two flats (B-flat and E-flat). The tempo is Moderato, 104 beats per minute. The melody consists of 8 measures.

mf

Un - der our cot - tage win - dow frost is on the
 Un - der our cot - tage win - dow snow-white ros - es
 Un - der our cot - tage win - dow grows a li - ly

Piano accompaniment in B-flat major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is Moderato, 104 beats per minute. The accompaniment consists of 8 measures.

p

*Red. * Red. * Red. * Red. * Red. **

Vocal melody in B-flat major, 2/4 time. The melody is in the right hand. The key signature has two flats (B-flat and E-flat). The tempo is Moderato, 104 beats per minute. The melody consists of 8 measures.

ground,
 grow,
 tall,

And the wa - ter in the foun - tain
 "Tell me, dear one, 'midst this beau - ty
 "Tell me, fair one, do the young men

*Red. * Red. * Red. * Red. * Red. **

By permission from "Twenty-two Bohemian Folk Songs" by Rev. Vincent Pisek D.D.

SONG TREASURY

now is i - cy bound. With a hatchet
what can cause your woe?" "I need some-thing
of - ten come to call?" No one ev - er

f

Red. * *Red.* * *Red.* * *Red.* *

mp

I'll go o - ver And cut thro' the glis - t'ning cov - er,
more than flow - ers, In this drear - y world of ours,
thinks of call - ing, No one ev - er thinks of call - ing,

mp

Red. * *Red.* * *Red.* * *Red.* *

mf

Then the wa - ter, free from bond - age, will be once more found,
For my heart is sad and lone - ly, and my hot tears flow,"
Ev - 'ry - bo - dy shuns a maid - en with a dow - ry small."

mf

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

The British Grenadiers

Time of Queen Elizabeth

1. Some talk of Al - ex - an - der And
 2. When - e'er we are com - mand - ed To —
 3. Then let us fill a bum - per And

some of Her - cu - les, Of Hec - tor and Ly - san - der, And
 storm the pal - i - sades, Our lead - ers march with fu - sees, And
 drink a health to those Who car - ry caps and pouches, And

such great names as these; But of all the world's brave
 we with hand gren - ades; We — throw them from the
 wear the loup - ed clothes; May — they and their com -

SONG TREASURY

1 & 2

he - - roes There's none that can - com - pare - With a
 gla - - cis A - bout the en - è - mie's ears - Sing
 mand - - ers Live hap - py all - their years -

tow, row, row, row, row, row, To the Brit - ish Gren-a - dier.
 tow, row, row, row, row, row, The Brit - ish Gren-a - diers.

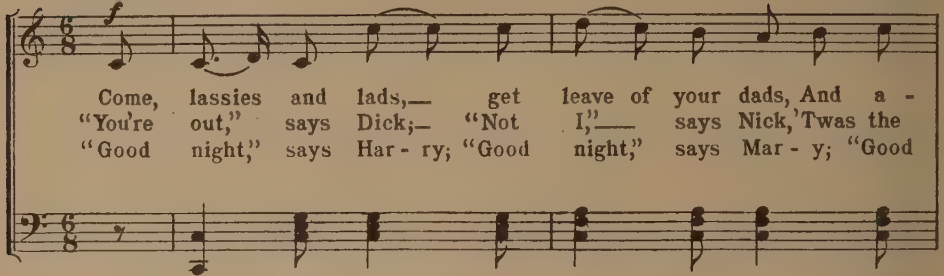
3

With a tow, row, row, row, row, row, For the Brit - ish Gren-a - diers.

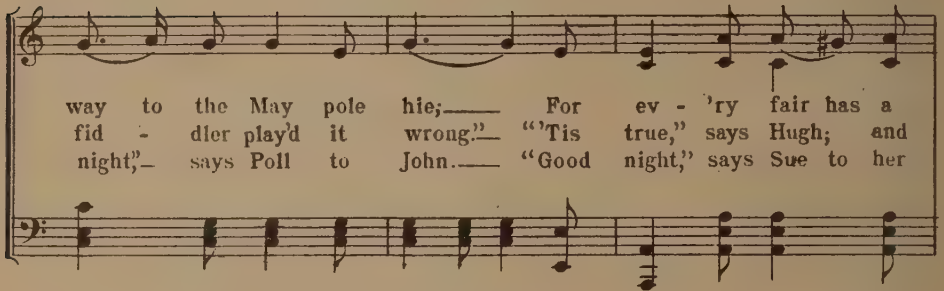
Come, Lassies and Lads

Allegretto

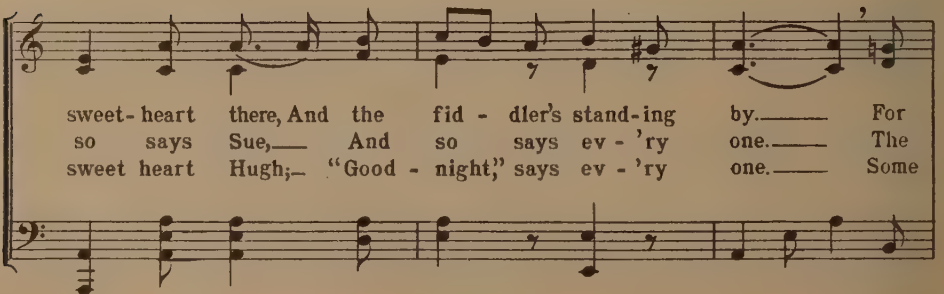
English



Come, lassies and lads,— get leave of your dads, And a -
 "You're out," says Dick;— "Not I,"— says Nick, 'Twas the
 "Good night," says Har - ry, "Good night," says Mar - y; "Good

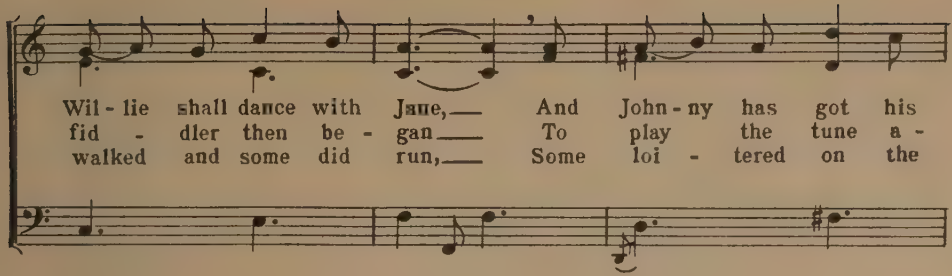


way to the May pole hie;— For ev - 'ry fair has a
 fid - dler play'd it wrong." "'Tis true," says Hugh; and
 night,"— says Poll to John.— "Good night," says Sue to her

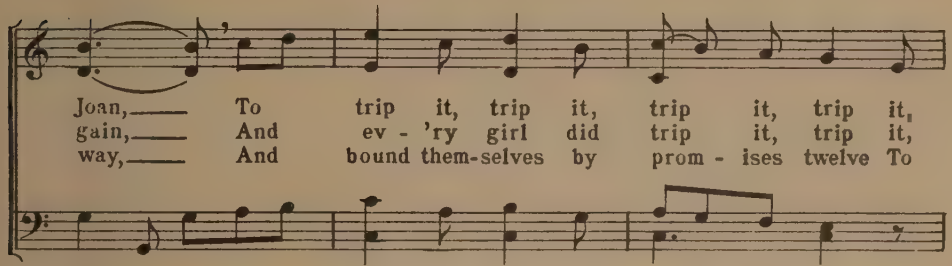


sweet-heart there, And the fid - dler's stand-ing by.— For
 so says Sue,— And so says ev - 'ry one.— The
 sweet heart Hugh;— "Good - night," says ev - 'ry one.— Some

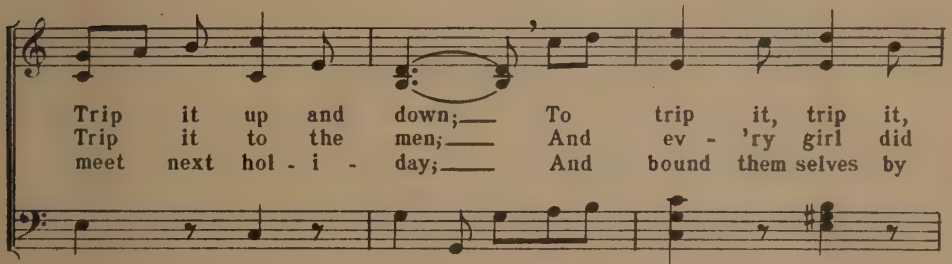
SONG TREASURY



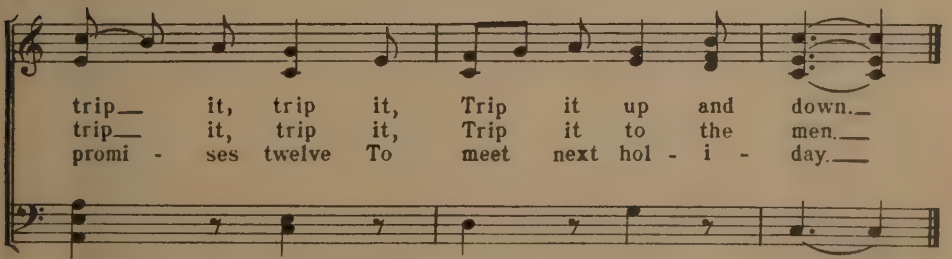
Wil - lie shall dance with Jane, — And John - ny has got his
fid - dler then be - gan — To play the tune a -
walked and some did run, — Some loi - tered on the



Joan, — To trip it, trip it, trip it, trip it,
gain, — And ev - 'ry girl did trip it, trip it,
way, — And bound them-selves by prom - ises twelve To



Trip it up and down; — To trip it, trip it,
Trip it to the men; — And ev - 'ry girl did
meet next hol - i - day; — And bound them selves by



trip — it, trip it, Trip it up and down. —
trip — it, trip it, Trip it to the men. —
promi - ses twelve To meet next hol - i - day. —

The Waits

Jer. Saville (1667)

Vivace

Let us all sing, mer - ri - ly sing, let us
Fa la la la la la la la, fa la

all sing, mer - ri - ly sing, Till e - cho a - round us,
la la la la la la la, fa la la la la la la la,

e - cho a - round us, e - cho a - round us res - pon - sive shall ring.
fa la la la, fa la la la la la, fa la la la la.

Haste Thee, Nymph

John Milton

Round

F. Arnold

Allegretto

1 Haste thee, nymph, and bring with thee Jest and youth - ful jol - li - ty,
2 Quips, and cranks, and wan - ton wiles, Nods, and becks, and wreath - ed smiles,
3 Sport that wrin - kled care de - rides, And laugh - ter hold - ing both his sides.

The Farmer's Song

Florence Hoare

Sussex Tune

Allegro

1. A - way in the morn-ing light I go, The
 2. Some folk have a taste for pos - ies fine, For
 3. Out there in the fields, it seem to me, Are

good brown earth to till and hoe, And it mat-ters not to me if the
 ros - es red and col - um - bine, But al - tho' they may be right, To -
 sights e - nough for folk to see, Each fur - row straight and true, Or the

bird should si - lent be, — For the mu - sic of the plough is the song for me:
 me a fin - er sight Is a har - vest field a - way - ing with its gold and white:
 corn that's spring - ing through, Is a pic - ture that's as fine — as I want to view.

Turn, turn, good brown earth, You're dear to ev - ry far - mer for he knows your worth.

By permission, from Curwen Edition No. 6179, published by J. Curwen & Sons Ltd., 24 Berners Street, London, W.

The Wraggle Taggle Gipsies, O!

Allegro comodo

1. There were three gypsies a -

come to my door, And down-stairs ran this a - la - dy, O!

mf One sang high and an - oth - er sang low And the oth - er sang bon - ny, bon - ny

Bis - cay O!

SONG TREASURY

- 2 Then she pulled off her silk finished gown
And put on hose of leather, O!
The ragged, ragged rags about our door—
She's gone with the wraggle taggle gipsies, O!
- 3 It was late last night, when my lord came home,
Enquiring for his a-lady, O!
The servants said, on every hand:
She's gone with the wraggle taggle gipsies, O!
- 4 O saddle to me my milk-white steed,
Go and fetch me my pony, O!
That I may ride and seek my bride,
Who is gone with the wraggle taggle gipsies, O!
- 5 O he rode high and he rode low,
He rode through woods and copses too,
Until he came to an open field,
And there he espied his a-lady, O!
- 6 What makes you leave your house and land?
What makes you leave your money, O?
What makes you leave your new wedded lord,
To go with the wraggle taggle gipsies, O?
- 7 What care I for my house and my land?
What care I for my money, O?
What care I for my new wedded lord?
I'm off with the wraggle taggle gipsies, O!
- 8 Last night you slept on a goose-feather bed,
With the sheet turned down so bravely, O!
And to-night you'll sleep in a cold open field,
Along with the wraggle taggle gipsies, O!
- 9 What care I for a goose-feather bed,
With the sheet turned down so bravely, O?
For to-night I shall sleep in a cold open field,
Along with the wraggle taggle gipsies, O!

Summer Is A-coming In

Sumer is icumen in

Old English

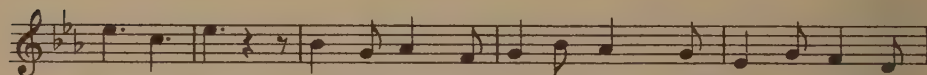
13th Century English Round



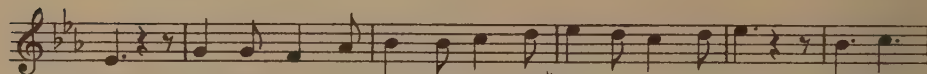
Sum-mer is a - com - ing in, — Loud - ly sing cuck - oo! —
Sum - er is i - cum - en in, — Lhu - de sing cuo - cu! —



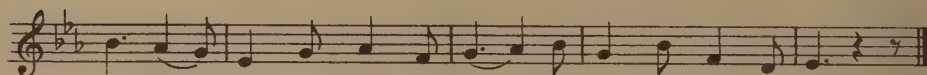
Grow-eth seed and blow-eth mead, And spring-eth wood a - new. —
Grow-eth sed and blow-eth med, And spring-eth w - de nu. —



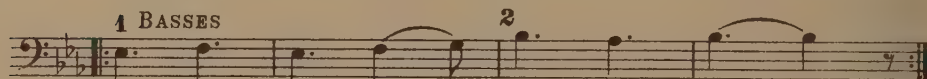
Sing, cuck - oo! Ew - e bleath-eth af - ter lamb, Lowth af - ter calf the
Sing, cuc - cu! Aw - e ble - teth af - ter lombe, Lhouth af - ter cal - ve



cow; Bul-lock start-eth, buck, too, vert-eth*, Mer-ry sing cuck-oo! Cuck-oo,
cu; Bul-luc ster-teth, buck-e vert-eth, Mur-ie sing cuc-cu, Cuc-cu,



cuck-oo! — Well singst thou, cuck-oo, — O cease thee nev - er now!
cuc - cu! — Wel singes thu, cuc - cu, — Ne swik thu na - ver nu!



Sing, cuck - oo, now, — Sing, cuck - oo! —
Sing, cuc - cu, nu, — Sing, cuc - cu! —

"Sumer is icumen in" is believed to be the oldest example of part-music in existence. The original MS., transcribed by John of Fornsete, a Monk of the Monastery of Reading, about the year 1226, is now in the British Museum.

The 1st bass or "Pes," as it is called in the original, with the 2nd bass should be sung by two adult male voices. They form a constant bass to the other parts. These parts should not be sung by treble voices because the notes would be sounded an octave too high. The round is usually sung without the basses.

* verteth, seeks the green fern.

Now Is the Month of Maying

Thomas Morley, 1595

Vivace

p (Each half verse is repeated softly)

1. Now is the month of May - ing, When mer - ry lads are
 2. The spring, clad all in glad - ness, Doth laugh at win - ter's
 3. Fye then, why sit we mus - ing, Sweet youth's de-light re -

play - ing,
 sad - ness, 1-3. Fa la la la la la la la la la, Fa la la la la la la.
 fus - ing?

Each with his bon - ny lass, A danc - ing on the grass.
 And to the bag - pipes sound The nymphs tread out their ground. Fa la
 Say, dain - ty nymphs and speak Shall we play bar - ley break?

la la la, Fa la la la la la la la la la la la.

The Keys of Heaven

English

Animato

1. I will give you the keys of heav'n,
 2. I will give you a blue silk gown, To
 3. I will give you a coach and six, And
 4. I will give you the keys of my heart, And

I will give you the keys of heav'n,
 make you fine when you go to town,
 Six black hors - es as black as pitch, Mad-am will you walk?
 we'll be mar - ried till death us do part,

Mad - am will you talk? Mad - am will you walk and talk with me?

Tho' you give me the keys of heav'n, To
 Tho' you give me a blue silk gown, six,
 Tho' you give me a coach and six,
 Thou shalt give me the keys of thy heart, And

Tho' you give me the keys of heav'n, Yet I will not walk,
 make me fine when I go to town, Yet I will not walk,
 Six black horses as black as pitch, Yet I will not walk,
 we'll be married till death us do part, I will walk,

No, I will not talk, No I will not walk or talk with thee.
 No, I will not talk, No I will not walk or talk with thee.
 No, I will not talk, No I will not walk or talk with thee.
 I will talk, I will walk and talk with thee.

The Low-backed Car

Samuel Lover

Irish Air

1. When first I saw my Peg - gy, 'Twas
 2. Sweet Peg - gy round her car, sir, Has
 3. I'd rath - er own that car, sir, With

on a mar - ket day, A low - backed car she
 strings of ducks and geese, But the scores of hearts she
 Peg - gy by my side, Than coach and four, and

drove, and sat Up - on a load of hay; But
 slaugh - ters By far out num - bered these. While
 gold ga - lore, And a la - dy for my bride, For the

Red. * Red. *
 Red. * Red. * Red. *

Red. * Red. 22* Red. *

SONG TREASURY

when that hay was bloom-ing grass, And decked with flow'rs of
 she a - mong her poul - try sits, Just like a tur - tle
 la-dy would sit for - ninst me On a cush - ion made with

Red. * Red. * Red. *

spring, No flow'r was there that would com - pare With the
 dove, Well worth the cage, I do en - gage, Of the
 taste, While Peg-gy would sit be - side me. With my

Red. *

bloom - ing girl I sing, As she sat in the low - backed
 bloom - ing god of love! While she sits in her low - backed
 arm a - round her waist, As we drove in a low - backed

SONG TREASURY

car, The man at the turn - pike
 car, The lov - ers come near and
 car, To be mar - ried by Fath - er

bar Nev - er ask for the toll, But just
 far, And en - vy the chick - en That
 Mahr, Oh, my heart would beat high At her

rall.
 rubbed his old poll, And looked aft - er the low - backed car.
 Peg - gy is pick - in', As she sits in the low - backed car.
 glance and her sigh, Tho' it beat in a low - backed car.

colla voce

SONG TREASURY
The Minstrel Boy

Thomas Moore

Irish Melody

In march time

1. The min - strel boy_ to the war has gone, In the
2. The min - strel fell!_ but the foe - man's chain Could not

ranks of death_ you'll find him. His fath - er's sword he has
bring his proud_ soul un - der. The harp he lov'd ne'er_

gird - ed on, And his wild harp slung_ be - hind him.
spoke a - gain, For he tore its chords_ a - sun - der. And

SONG TREASURY

mf *ritard*

"Land of Song" said the war - rior bard, "Tho' all the world be -
said "No chains shall sul - ly thee, Thou soul of love and

a tempo

trays thee, One sword at least thy
bra - v'ry! Thy songs were made for the

rit. *1st verse* *Last verse*

rights shall guard, One— faith-ful harp shall praise thee!
pure and free, They shall nev-er sound in slav-'ry!"

Cockles and Mussels

Lively

Old Tune

mf

In Dub - lin's fair cit - y where girls are so pret - ty 'Twas

mf

there I first met with sweet Mol - ly Ma - lone: She

drove a wheel - bar - row through streets broad and nar - row, Sing - ing

"Cock - les and mus - sels, a - live all n - live!"

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Lively' and the dynamic is 'mf' (mezzo-forte). The melody is a simple, catchy tune with a mix of eighth and quarter notes. The lyrics are written below the voice staff, and the piano accompaniment consists of chords and single notes in both hands.

SONG TREASURY

Refrain

A - live, a - live oh! - a - live, a - live oh! - Sing-ing

Cock - les and mus - sels a live, all a - live!"

Slower
She died of the "fa - ver" and noth - ing could save her, And

that was the end of sweet Mol - ly Ma - lone: But her

SONG TREASURY

ghost drives a bar-row through streets broad and nar-row, Sing ing

"Cock - les and mus - sels a - live, all a - live!"

Refrain
mf *faster*

A - live, a - live oh! — a - live, a - live

oh! Sing-ing "Cock-les and mus-sels, a - live, all a - live!"

SONG TREASURY

My Love's an Arbutus

A.P. Graves

Irish

My love's an ar - bu - tus By the bor - ders of
But tho' rud - dy the ber - ry And snow - y the
A - las, fruit and blos - som Shall lie dead on the

Lene, So slen - der and shape - ly In her gir - dle of
flow'r, That bright - en to - geth - er The ar - bu - tus
lea, And Time's jeal - ous fin - gers Dim your young chams, Ma -

cresc.
green. And I meas - ure the pleas - ure of her eyes' sap - phire
bow'r Per - fum - ing and bloom - ing Thro' sun - shine and
chree, But un - rang - ing, un - chang - ing You'll still cling to'

sheen By the blue skies that spar - kle Thro' the soft, branch - ing screen.
show'r, Give me her bright lips And her laugh's pearly - dowl'r.
me Like the ev - er - green leaf To the ar - bu - tus tree.

The Rising of the Lark

Lively

Welsh

1. Hark, Hark! his morn - ing praise In war-blings sweet the
 2. Rise, rise, Oh lark, then rise On soft gray wing to

lark doth raise To Par - a - dise a - bove.
 yon - der skies; As - cend - ing ev - er highr

Are they the pearls of song Dropp'd by a count - less
 May no sweet note be lost! Rise near - er to the

an - gel throng When sing - ing peace and love?
 hap - py host Who loft - i - ly as - pire!

Scarcely doth move the gos - sa - mer, Nor doth the pur - ple
Sing and let the wide world hear Thy mel - o - dy so

pp
heath - er stir, And the brook doth pause to hear, While
sweet and clear, Wak - ing long - ing in man - kind To

ritard *accel.*
hid - ing 'neath the rush - y ground, So heaven - ly ten - der
fol - low to those heights un - trod, Yet near - er day and

is the sound, That comes man - kind to cheer,
near - er God, E - ter - nal joy to find!

English Translation by
John Oxenford
Adapted H.W.L.

SONG TREASURY
The Ash Grove
(Llwyn On)

Welsh Folk Tune
Piano accompaniment by
Harvey Worthington Loomis

Fast but not hurried

mp briskly

In the style of a minuet

1. The ash grove, how
2. My lips smile in

mp cresc.

mp non legato

grace-ful, how plain - ly 'tis speak-ing, The harp thro' it
glad-ness, my heart leaps with light-ness, In dreams of the

play-ing has language for me; When ev - er the light thro' its
fu - ture my spir-it hath cheer; For who would e'er bring to the

mp

mf

branch-es is break-ing, A host of kind fa - ces is
grove in its bright-ness A spir-it of sad-ness or

SONG TREASURY

gaz - ing on me. The friends of my child-hood a -
thoughts that were drear? In ev - 'ry green nook kind - ly

p

p

gain are be - fore me; Each step wakes a mem - 'ry, as
fac - es seem near me; I lift up my eyes to the

cresc.

cresc.

free-ly I roam, With soft whis-pers la - den, its leaves rus - tle
broad leaf - y dome, And oth - ers are there, looking down - ward to

f

mf

f

o'er me, The ash grove, the ash grove a - lone is my home.
cheer me, The ash grove, the ash grove a - lone is my home.

All Through The Night

Old Welsh

David Owen

p

1. Sleep my child, and peace at-tend thee, All thro' the night;
 2. While the moon her watch is keep-ing, All thro' the night;
 3. Hark a sol- emn bell is ring- ing, Clear thro' the night;

Guard- ian an- gels God will send thee, All thro' the night.
 While the wea- ry world is sleep-ing, All thro' the night.
 Thou, my love, art heav'n-ward wing-ing, Home thro' the night.

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,
 O'er thy spir-it gent-ly steal-ing, Vis-ion of de-light re-veal-ing,
 Earth-ly dust from off thee shak-en, By good an-gels thou art tak-en,

I my lov-ing vi-gil keep-ing, All thro' the night.
 Breathes a pure and ho-ly feel-ing, All thro' the night.
 Soul im-mor-tal shalt thou wak-en, Home thro' the night.

Skye Boat Song

Jacobite

Old Highland Rowing Measure

arr. by Malcolm Lawson

Harold Boulton

With animation and well accented

The introduction is in 6/8 time, key of D major. It features a treble and bass staff. The treble staff has a whole rest in the first measure, followed by eighth-note patterns. The bass staff starts with a forte (f) dynamic and plays a steady eighth-note accompaniment. The piece ends with a double bar line.

§ Chorus to begin, and after each verse

The first line of the chorus is in 6/8 time, key of D major. The vocal line (treble staff) begins with a forte (f) dynamic and includes lyrics. The piano accompaniment (bass staff) also starts with a forte (f) dynamic. The line ends with a double bar line.

The second line of the chorus continues the melody and accompaniment from the first line. It includes the lyrics 'cry; Car-ry the lad that's born to be King'. The line ends with a double bar line.

By permission from "Folk Songs for Children" by Mrs. Jane Byrd Radcliffe-Whitehead

rit. *last time only* *Fine* *ff*

O - ver the sea to Skye. _____

1. Loud the winds howl,
2. Tho' the waves leap,
3. Ma - ny's the lud
4. Burned are their homes,

rit. *cresc.* *Fine* *ten.* *ten.*

loud the waves roar, Thun-der - clouds rend the air;
 soft shall ye sleep, O - cean's a roy - al bed.
 fought on that day Well the clay - more could wield,
 ex - ile and death Scat-ter the loy - al men;

ten. *ten.*

rit.

Baf - fled our foes stand by the shore, Fol - low they will not dare.
 Rocked in the deep, Flo - ra will keep Watch by our wear-y head.
 When the night came si - lent-ly lay Dead in Cul-lod-en's field.
 Yet ere the sword cool in the sheath Char-lie will come a gain.

Oh, Charlie is my Darling

Scotch

Oh, Char - lie is my dar - ling, my dar - ling, my dar - ling!

Char - lie is my dar - ling the young che - va - lier! 'Twas

on a Mon - day morn - ing Right ear - ly in the year, That
he came march-in' up the street, The pipes played loud and clear, And
Hie-land bon - nets on their heads And clay-mores bright and clear, They

SONG TREASURY

Char-lie came to our town The young che-va-lier.
a' the folks came run-nin' out To meet the che-va-lier.
cam' to fight for Scot-land's right, And the young che-va-lier.

Oh, Char-lie is my dar-ling, my dar-ling, my dar-ling!

Char-lie is my dar-ling, the young Che-va-lier! 2. As
3. Wi'

Fine

SONG TREASURY
My Faithful Johnny

Scotch Air
harmonized by
Beethoven

Andantino semplice amoroso teneramente

p dolce

The piano introduction is in 4/8 time, key of D major (two sharps). It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The tempo and mood are indicated as 'Andantino semplice amoroso teneramente'.

When will you come a - gain,
Then win-ter's wind will blow,
Then will you meet me here,

cresc. *p*

Red.

The first vocal entry is in 4/8 time. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The piano part includes a crescendo marking and a piano marking. The vocal line is accompanied by a piano accompaniment that includes a crescendo marking and a piano marking. The piano part includes a crescendo marking and a piano marking.

My faith-ful John-ny, When will you come a - gain?
My faith-ful John-ny, Then win-ter's wind will blow:
My faith-ful John-ny, Then will you meet me here?

Red. *

The second vocal entry is in 4/8 time. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The piano part includes a crescendo marking and a piano marking. The vocal line is accompanied by a piano accompaniment that includes a crescendo marking and a piano marking. The piano part includes a crescendo marking and a piano marking.

SONG TREASURY

When the corn is
Tho' the day be
Tho' the night were

pp

And. *

gath - er - ed, And the leaves are with - er - ed,
dark wi' drift, That I can - not see the lift,
hal - low - e'en, When the fear - ful sights are seen,

p *p*

I will come a - gain, My — sweet and
I will come a - gain, My — sweet and
I will meet thee here, My — sweet and

cresc.

SONG TREASURY

rall.

bon - ny, I will come a - gain.
 bon - ny, I will come a - gain.
 bon - ny, I will meet thee here.

rall. cresc. *p*

Ped. *

8

p

cresc. *p* *p* *p*

Ped. *

cresc. *p dim.* *pp*

Ped. *

SONG TREASURY
Loch Lomond

Old Scotch

a tempo

1. By yon bon-nie banks, And by
2. 'Twas then that we part-ed In

yon bon-nie braes, Where the sun shines bright on Loch Lo-mond, Where
yon sha-dy glen On the steep, steep side of Ben Lo-mond, Where

me and my true love Were ev-er wont to gae On the
in pur-ple hue— The High-land hills we view And the

bon-nie, bon-nie banks of Loch Lo - mond. Oh! ye'll take the high road and
moon com-ing out in the gloam-ing Oh!

I'll take the low-road, And I'll be in Scot-land a - fore ye; But

me and my true love will nev-er meet a - gain On the

rit.

bon-nie, bon-nie banks of Loch Lo - mond. —

SONG TREASURY
Caller Herrin'

Lady Nairne

Scotch Folk Song

Moderato

The piano introduction is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata over the last note.

Who'll buy cal-ler her - rin' They're bon-nie fish and hale-some far - in';

The piano accompaniment for the first line of lyrics continues the musical theme established in the introduction, with the right hand playing chords and the left hand providing a steady bass line.

Buy my cal ler her - rin', New drawn frae the Forth.

The piano accompaniment for the second line of lyrics continues the musical theme, with the right hand playing chords and the left hand providing a steady bass line.

When ye were sleep-in' on your pil-lows, Dreamt ye aught of our guir fel-lows
when the creel o' her-rin' passes, La - dies clad in silks and la - ces
nee-bor wives cometen my tell-in; When the bon-nie fish ye're sell-in'

The piano accompaniment for the third line of lyrics continues the musical theme, with the right hand playing chords and the left hand providing a steady bass line.

Dark-ling as they face the bil-lows A' to fill our wo-ven wil-lows.
Gath-er in their braw pe-liss-es, Toss their heads and screw their fa-ces
At a word be aye your deal-in' Truth will stand when a' things fail-in'

Buy my cal-ler her-rin'? They're bon-nie fish and hale-some far-in'

1st & 2nd Verse

Buy my cal-ler her-rin'? New drawn frae the forth.

Cal-ler her-rin'; Cal-ler her-rin'

1. An
2. Noo

SONG TREASURY

3rd Verse

New drawn frae the Forth. Who'll buy my call - er her - rin'? They're

no brocht here with - out brave dar - in' Buy my Cal - ler her - rin' Ye

lit - tle ken their worth. Who'll buy my Cal - ler her - rin'? O

ye may ca' them vul - gar far - in'; Wives and mith - ers maist des - pair - in',

rall.

Ca' them lives o' men Cal-ler her - rin', Cal-ler

her - rin'

molto rit.

8va

The Loreley

Heinrich Heine

Friedrich Silcher

mf

1. I know not what it may be-tok - en, That I so sad should
2. Up - on the heights is seat - ed A maid - en won-drous
3. The boat - man up-on the wa - ter Is seiz'd with long-ing

p

SONG TREASURY

be; ——— A leg - end of by - gone a - ges ———
 fair, ——— Her gold - en jew - els are gleam - ing, She
 dread. ——— The rock - y reef - be - fore him He

Comes to my mem - o - ry. ——— The air ——— is cool, day is
 combs her gold - en hair. ——— With comb of gold — she
 sees not; but gaz - es o'er - head. ——— A - las! The wild bil - lows en -

end - ed, And soft - ly flows the Rhine; ——— The
 combs it And sings a mys - tic song. ——— And
 gulf him, Till boat and boat - man are gone! ——— And

peaks of the glit - ter - ing moun - tains In eve - ning sun - light shine. —
 with her ma - gic sing - ing The soul is borne a - long. —
 this — with her art - ful sing - ing The Lo - re - ley hath done. —

How Can I Leave Thee

Helmine von Chézy

Thuringian Folk Song

How can I leave thee! How can I from thee part! Thou on-ly
Blue is a flow'r - et called the "For-get-me-not," Wear it up -

p

hast my heart, Dear one, be-lieve. Thou hast this soul of mine,
on thy heart, And think of me! Flow'r - et and hope may die,

So close-ly bound to thine, No oth-er can I love, Save thee a -
Yet love with us shall stay, That can-not pass a-way, Dear one, be -

lone!
lieve.

dolce

SONG TREASURY

The Sea Breeze

English Words by
Hervey White

(Marianina)

Italian Folk Song

In moderate time

There's a fair-y fly-ing o'er the sea,
O'er the land she flies a-long the grass,
Quick she darts up o-ver moun-tains high,

Light and air-y as a bird is she,
Leaves and flow'rs are gay to see her pass.
All the clouds are gath'ring in the sky.

All the waves leap up and call in glee,
All call out to stay the fleet-ing lass,
Fast they fol-low with a mer-ry cry,
Ma-ria-ni-na, fly no
Ma-ria-ni-na, be a
Ma-ria-ni-na, comes from

By permission from "Folk Songs and Other Songs for Children" by Mrs Jane Byrd Radcliffe Whitehead

SONG TREASURY

more. Dance with us a mid the war, Be a wave and dance to
flow'r, Dance with us throughout the hour, For we feel your mag-ic
far, Why not tar-ry where you are, Dance with us and be

shore. Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na,
pow'r. Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na,
star. Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na, Ma - ria - ni - na,

ni - na, Be a wave and dance for ev - er - more,"
ni - na, Dance with us, and be a lit - tle flow'r,"
ni - na, Dance with us, a twinkling, glancing star."

Funiculi-Funicula

A Merry Heart

Edward Oxenford

Luigi Denza

Allegretto brillante

p grazioso

pp cresc.

f

pp

f

1. Some	think	_____	the world is	made for fun and
2. Some	think	_____	it wrong to	set the feet a -
3. Ah	me!	_____	tis strange	that some should take to

p

SONG TREASURY

f Chorus

fro - lic, And so do I! And so do
dan - cing, But not so I! But not so
sigh - ing, And like it well! And like it

f Solo

I! Some think it well to
I! Some think that eyes should
well! For me, I have not

be all mel - an - chol - ic, To pine and sigh
keep from coy - ly glan - cing Up - on the sly!
thought it worth the try - ing, So can - not tell!

Chorus *f* *rit.* *p* Solo

To pine and sigh; But I, I love to
Up - on the sly! But oh! to me the
So can not tell! With laugh and dance and

spend my time in sing - ing, _____ Some joy - ous song, _____
 ma - zy dance is charm - ing, _____ Di - vine - ly sweet! _____
 song the day soon pass - es, _____ Full soon is gone: _____

Chorus *Solo*

Some joy - ous song; _____ To set _____
 Di - vine - ly sweet! _____ And sure - - -
 Full soon is gone _____ For mirth _____

the air with mu - sic brave - ly ring - ing _____ Is far from
 ly there is naught that is a harm - ing _____ In nim - ble
 was made for joy - ous lads and las - ses _____ To call their

Chorus

wrong! _____ Is far from wrong! _____
 feet? _____ In nim - ble feet? _____
 own! _____ To call their own! _____

f Chorus

Hark - en! Hark - en! ech - oesound a - far!_____

f

Hark - en! Hark - en! ech - oessound a - far! Tra la la

p cresc.

p cresc.

la, tra la la la, tra la la la, tra la la la! ech - oessound a -

ten. f

col canto

far! Tra la la la, tra la la la! la!

p

Louisella

Translated by George Cooper
Allegro congiosa

Neapolitan Folksong

Arranged by Charles Fonteyn Manney

p

1. The gardn-er's pret - ty dange - ter
2. Her glance is so be - witch - ing
3. If you will on - ly wed me.

mf *p*

They call her Lu - i - sel - la; She dwells at A - re - nel - la,
Her tres-ses gold - en splen - dor! Her words so sweet and ten - der
O charming Lu - i - sel - la, Man - til - las fine I'll buy you

cresc.

Her eyes with mis - chief glow! She keeps a love - ly
Like songs of birds they flow! 'Twas Joy him-self who
Ear-rings and brace - lets too. I'll give my hearts de -

cresc.

From *Echoes of Naples* by permission of Oliver Ditson Co.

gar - den, Pinks, dais - ies, all a - row;—
 found— her; No smile at me she'll throw; Ah, .Lu -
 vo - tion, My love on you be - stow,—

i - sa, morn - ing, noon and night, Why do you tease me

so?— Ah, Lu - i - sa, morn-ing noon and night, why do you tease me

so?

Red.

*

La Vera Sorrentina

The Maid of Sorrento

George Cooper
From the Italian

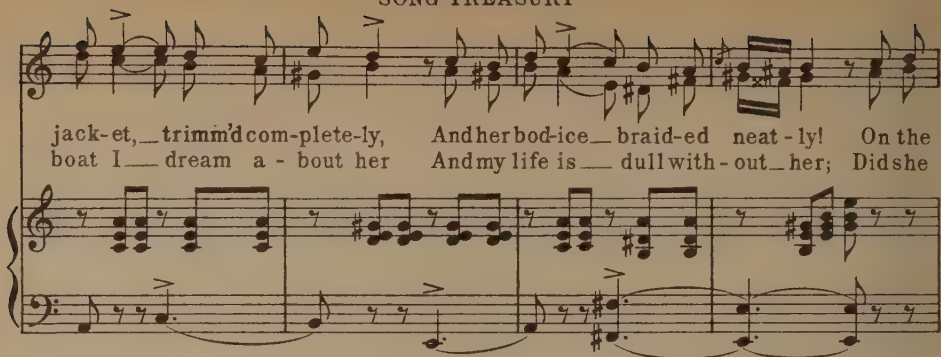
Neapolitan Folk Song

On the Pla - za She was smil - ing In a
For "La Bel - la" I am sigh - ing While my

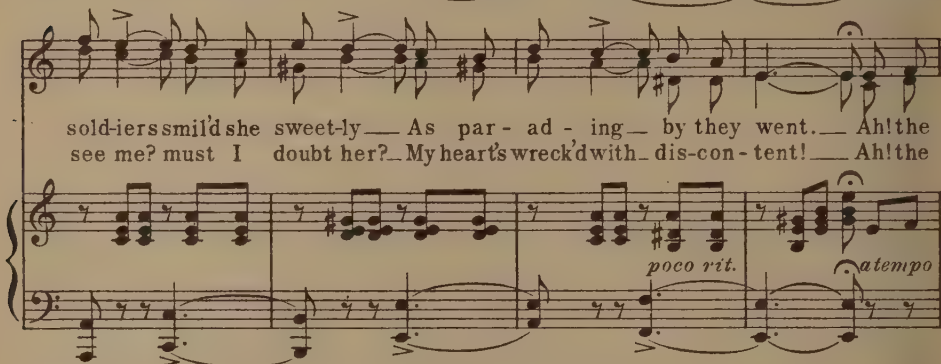
man - ner most be - guil - ing; At her moth - er's side her
fish - ing nets I'm ply - ing. Naught for me she cares nor

grac - es Shone a - mid a crowd of fac - es. Oh! her
wish - es An - y more than do the fish - es! In my

SONG TREASURY

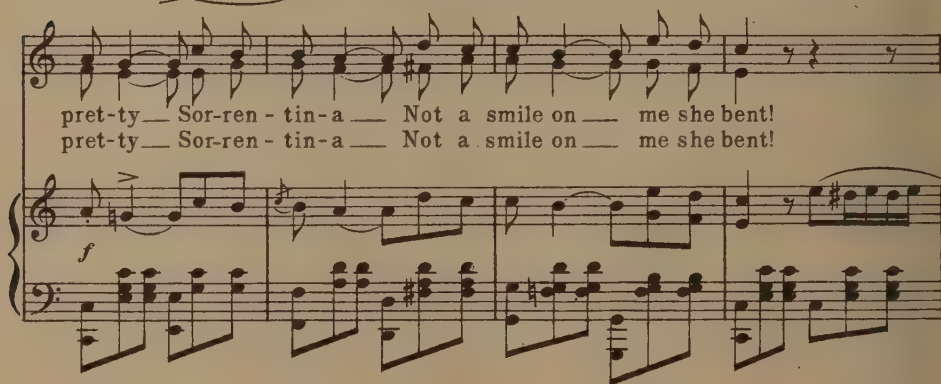


jack-et, trimm'd com-plete-ly, And her bod-ice braid-ed neat-ly! On the
boat I dream a-bout her And my life is dull with-out her; Did she



sold-iers smil'd she sweet-ly As par-ad-ing by they went. Ah! the
see me? must I doubt her? My heart's wreck'd with dis-con-tent! Ah! the

poco rit. *al tempo*



pret-ty Sor-ren-tin-a Not a smile on me she bent!
pret-ty Sor-ren-tin-a Not a smile on me she bent!

f



ff *D.C.*

Santa Lucia

Neapolitan Barcarolle

1. Now 'neath the sil-ver moon
2. When'er thy wa - ters

O - cean is glow-ing, O'er the calm bil - low Soft winds are
Light winds are play-ing, Thy spell can soothe us, All care al -

blow-ing. Here balm - y zeph-yrs blow, Pure joys in - vite us,
lay - ing. To thee, sweet Na-po-ll, What charms are giv - en,

SONG TREASURY

And as we gent-ly row All things de-light us. Hark, how the
Where smiles cre-a-tion, Till blest by heav-en.

f

sail-or's cry joy-ous-ly ech-oes-nigh. San-ta Lu-ci-a!

p

p

San-ta Lu-ci-a! Home of fair Po-e-sy, Realm of pure

f

Har-mo-ny, San-ta Lu-ci-a! San-ta Lu-ci-a!

p

The Dove

(La Paloma)

Sebastian Yradier

Rather fast

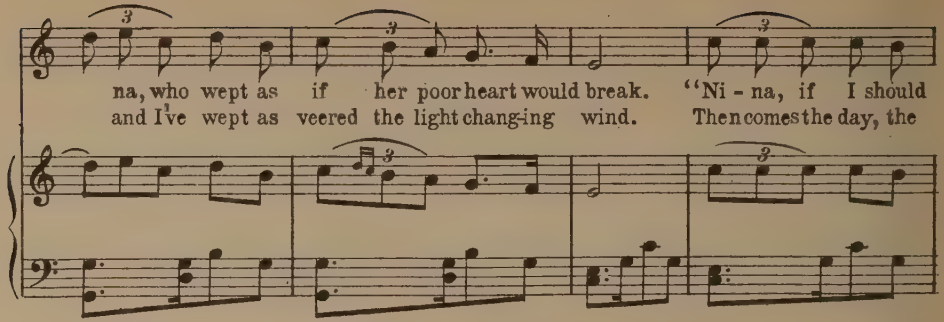
1. The day _____ that I left my home for the roll- ing sea
 2. And when _____ I come home, from Ni- na to part no more,

I said _____ "Moth- er dear, oh, pray to thy God for
 To rest _____ with my moth- er dear on my na- tive

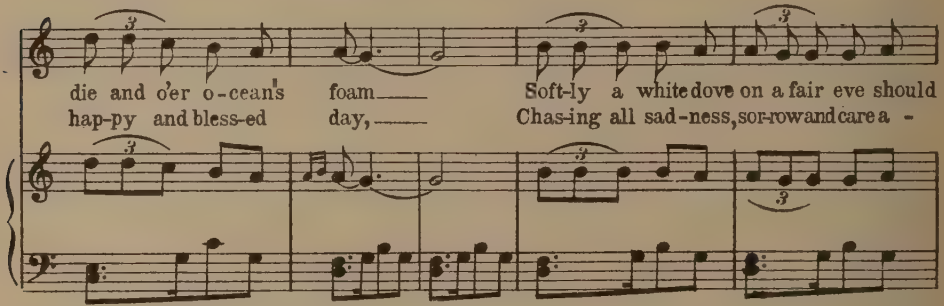
me." _____ And . . ere _____ we sailed I
 shore, _____ A - dieu _____ to the ship

went a fond leave to take _____ Of Ni _____
 where oft'n with chang - ing mind, _____ I've laughed _____

SONG TREASURY



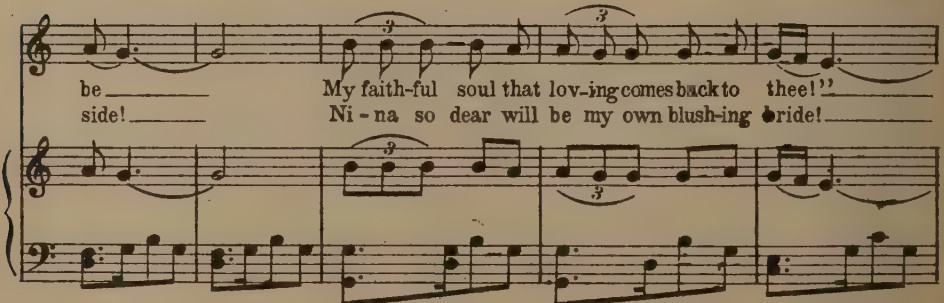
na, who wept as if her poor heart would break. "Ni - na, if I should
and I've wept as veered the light changing wind. Then comes the day, the



die and o'er o-ccean's foam — Soft-ly a white dove on a fair eve should
hap-py and bless-ed day, — Chasing all sad-ness, sor-row and care a -



come. — O - pen thy lat - tice, dear - est, for it will
way, — Ni - na so fair, all smiles will be by my



be — My faith-ful soul that lov-ing comes back to thee! "
side! — Ni - na so dear will be my own blush-ing bride! —

Oh! a life on the sea! Sing-ing joy-ous and free, Ah!

This system contains the first two measures of the song. The vocal melody is in treble clef with a key signature of one sharp (F#). It features triplet markings over the first and third measures. The piano accompaniment is in grand staff (treble and bass clefs) and follows the same rhythmic pattern with triplets.

were go - ing, None are so gay as we!

This system contains the next two measures. The vocal melody continues with triplet markings. The piano accompaniment maintains the triplet rhythm in both hands.

Oh! a life on the sea! Sing-ing joy-ous and free, Ah!

This system repeats the first two measures of the song. The vocal melody and piano accompaniment both feature triplet markings.

were go - ing, None are so gay as we!

This system repeats the next two measures of the song. The vocal melody and piano accompaniment both feature triplet markings.

SONG TREASURY
Pleasant Journey!

Refrain
Con spirito

French Folk Song

Musical notation for the first system of the song. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are: "Pleasant journey, dear Du-mol -". The piano part includes a *mf* (mezzo-forte) marking.

Pleasant journey, dear Du-mol -

Musical notation for the second system. The lyrics are: "let! Favoring winds waft your ship to Saint".

let! Favoring winds waft your ship to Saint

Musical notation for the third system. The lyrics are: "Ma-lo. Pleasant journey, dear Du-mol -". There is an accent mark (>) over the first note of the vocal line.

Ma-lo. Pleasant journey, dear Du-mol -

Musical notation for the fourth system. The lyrics are: "let! If our land pleases you, Come back some day. Fine". The word "Fine" appears at the end of the system.

let! If our land pleases you, Come back some day. Fine

1. There you will see with their hands in their
 2. May - be the sea - air will damp - en your

pock - ets, Go - ing and com - ing, both fool - ish and
 pleas - ures, May - be the sea-waves will fade your blue

wise. Men who are bend - ed or up - right as
 hose. If you don't like it, come back with your

rock - ets; But of the hand - some ones, you'll be the prize.
 treas - ures, Be good, and pay for your board and your clothes.

D.C.

SONG TREASURY
In The Silver Moonlight

French Folk Song

Moderato

1. In the sil-ver moon-light, My good friend Pier-rot,
2. Thro' the sil-ver moon-light, Pier-rot makes re-ply.

Let me take your pen, I'd write a word or-so,
I've no pen to lend you, Gone to bed am-I,

Burn'd out is my can-dle, Fire I have no more;
In my neighbor's kitch-en, Some-one is a-stir;

As you wish God's mer-cy Op-en now your door.
And her fire is burn-ing; Get a pen from her.

There Was a Little Maiden

Il était un' bergère

There was a lit - tle maid - en, Hey non - ny no, non - ny
 A cheese she made one morn - ing, Hey non - ny no, non - ny
Il é - tait un' ber - gè - re, Et ron ron ron, pe - tit
El - le fit un fro - ma - ge, Et ron ron ron, pe - tit

mf

non - ny no; There was a lit - tle maid - en, A shep - herd - ess was
 non - ny no; A cheese she made one morn - ing, Of milk so white and
pa - ta - pon, Il é - tait un' ber - gè - re, Qui gar - dait ses mou -
pa - ta - pon, El - le fit un fro - ma - ge, Du lait de ses mou -

she (Heigh - ho!) A shep - herd - ess was she.
 sweet (Heigh - ho!) Of milk so white and sweet.
tons, ron ron, Qui gar - dait ses mou - tons.
tons, tonstons, Du lait de ses mou - tons.

f

SONG TREASURY

3. *Le chat qui la regarde
Et ron, ron, ron, petit patapon,
Le chat qui la regarde
D'un petit air fripon
Ron, ron,
D'un petit air fripon.*

3. Her little cat was watching,
Hey nonny no, nonny nonny no;
Her little cat was watching
So naughty and so sly,
(Heigh-ho!)
So naughty and so sly.

4. *Si tu y mets la patte
Et ron, ron, ron, petit patapon,
Si tu y mets la patte
Tu auras du bâton
Ron, ron,
Tu auras du bâton.*

4. "Don't dare to put your paw in,
Hey nonny no, nonny nonny no;
Don't dare to put your paw in
I'll beat you, pussy-cat,
(Heigh-ho!)
I'll beat you, pussy-cat!"

5. *Il n'y mit pas la patte
Et ron, ron, ron, petit patapon,
Il n'y mit pas la patte,
Il y mit le menton
Ron, ron,
Il y mit le menton.*

5. She did not put her paw in
Hey nonny no, nonny nonny no;
She did not put her paw in
But touched it with her tongue,
(Heigh-ho!)
But touched it with her tongue.

6. *La bergère en colère
Et ron, ron, ron, petit patapon,
La bergère en colère
Battit son p'tit chaton
Ron, ron,
Battit son p'tit chaton.*

6. The shepherdess was angry,
Hey nonny no, nonny nonny no;
The shepherdess was angry
And beat her naughty cat,
(Heigh-ho!)
She beat her naughty cat.

The Three Captains

Translation by
George Cooper

Dance Song

arr. by Julien Tiersot

1. Pass - ing thro' a town of fair Lor - raine, With my sa - bots; —
 2. Cap - tains three I met and met a - gain, With my sa - bots; —
 3. And they said my feat - ures were so plain, With my sa - bots; —
 4. Shoes don't count with beau - ty I main - tain, With my sa - bots; —

mf

Pass - ing thro' a town of fair Lor - raine, With my sa - bots; —
 Cap - tains three I met and met a - gain, With my sa - bots; —
 And they said my feat - ures were so plain, With my sa - bots; —
 Shoes don't count with beau - ty I main - tain, With my sa - bots; —

Cap - tains three I met and met a - gain, With my sa - bots, Don -
 And they said my feat - ures were so plain, With my sa - bots, Don -
 Shoes don't count with beau - ty I main - tain, With my sa - bots, Don -
 For the King's own son my love would gain, With my sa - bots, Don -

p

f marcato *p*

dai - ne, Oh! Oh! Oh! — With my sa - bots. —
 dai - ne, Oh! Oh! Oh! — With my sa - bots. —
 dai - ne, Oh! Oh! Oh! — With my sa - bots. —
 dai - ne, Oh! Oh! Oh! — With my sa - bots. —

8

5 For the King's own son my love would gain,
 With my sabots; (repeat)
 Gave me flowers which made me proud and vain,
 With my sabots;
 Don-dai-ne, Oh! Oh! Oh!
 With my sabots.

6 Gave me flowers which made me proud and vain,
 With my sabots; (repeat)
 Should they bloom, a Royal Queen I'll reign!
 With my sabots;
 Don-dai-ne, Oh! Oh! Oh!
 With my sabots.

7 Should they bloom, a Royal Queen I'll reign!
 With my sabots; (repeat)
 Should they fade, my own self I'll remain!
 With my sabots;
 Don-dai-ne, Oh! Oh! Oh!
 With my sabots.

Friar John.

(Canon)

Old French.

I II

Are you sleep - ing, are you sleep - ing, fri - ar John, fri - ar
 John? Ring the bells for mat - ins, ring the bells for
 mat - ins. Ding ding dong, ding ding dong.

Minuet

Menuet d'Exaudet

Favart

Translation by Sigmund Spaeth

Joseph Exaudet

Allegretto non troppo

mf

poco rit.

p

Cet é - tang Qui s'é - tend Dans la plai - ne,
Calm and cool Lies a pool In the mead - ow,

p a tempo

Rè-pète, au sein de ses eaux, Les ver-doyants ormeaux Où le pam-pre s'en-
Mirrored on its breast are seen The branching elms of green, And vines re-flect their

rit. a tempo

rit. a tempo

chaî - ne; Un ciel pur, Un a - zur Sans nu - a - ges
 shad - ow; Heav-en's blue, Mirrored true, Pure and cloud - less,

By permission of G. Schirmer, Inc.

Fine

Vi - ve - ment s'y ré - flé - chit Le tab - leau s'en - ri - chit Di - ma - ges.
 Soft - ly sheds its light A - mong the fig - ures bright, As if the scene to bless.

Fine

Mais tan - dis qui l'on ad - mi - re Cette onde ou le ciel se mi - re,
 Sud - den - ly, all un - sus - pect - ed, To this love - li - ness re - flect - ed

cresc. poco a poco *mf*
Un zé - phyr Vient ter - nir Sa sur - fa - ce: D'un souf - fle il con - fond les
 Comes a wind, Beau - ty - blind, Gen - tly blow - ing, O'er the sur - face skim - ming

cresc. poco a poco *mf*

D.S.

f
traits, Le - clat de tant d'ob - jets S'ef - fa - ce.
 And the pic - ture dim - ming Past all know - ing.

f *decresc. e rit.*

D.S.

SONG TREASURY
Volga Boat Song

Molto moderato

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The tempo is marked 'Molto moderato'. The key signature has one flat (B-flat). The time signature is 4/4. The vocal line includes lyrics in English and Russian. The piano accompaniment features chords and melodic lines in both hands.

pp
Eh, ugh-nyem! Eh - ugh-nyem! Pull a - way, boys,

pp

p
pull a - way! Eh, ugh-nyem! Eh - ugh-nyem!

mf
Pull a - way, boys pull a - way! See! the birch - trees

mf

most in sight! Home we'll reach be - fore the night

SONG TREASURY

f

Aï, da, da, aï, da Aï, da, da, aï da! Home we'll reach be -

ff *maestoso*

fore the night. Eh, ugh - nyem! Eh - ugh - nyem

f

Pull a - way, — boys, pull a - way Eh - ugh - nyem!

Eh - ugh - nyem! Pull a - way, — boys, Pull a - way.

SONG TREASURY

mf

See! the birch - trees most in sight, Home we'll reach - be -

mf

fore the night! Aï, da, da, aï da! Aï, da, da, aï da!

p

Home we'll reach - be - fore the night! Eh, - ugh-nyem! Eh, - ugh-nyem!

pp *ppp*

Pull a - way, - boys, pull a - way. Eh, ugh-nyem! Eh, ugh-nyem!

pp *ppp*

The Scarlet Sarafan

(The sarafan is the bridal head-dress of the Russian peasant)

Translation by
George Cooper

The first system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "Moth-er, tell me why must you fin-ish that Scar-let Sa-ra-fan?"

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "Long the day has sped a-way since you the task be-gan?"

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: "Daugh-ter mine, come hith-er— Nest-le by my side;—
Joys like sum-mer birds, dear, Sing now in your heart;—"

SONG TREASURY

Ros - es bloom and with - er Child-hood won't ■ - bide.
Heed my lov - ing words, dear, Soon the birds de - part.

Daughter, dear - est, daugh - ter, Swift the years glide by,

Glad days pass and youth's bright ros-es From your cheeks will fly.

f allargando
Once your moth-er sang like you and dream'd her youth would last.

SONG TREASURY

But the dream proved all un-true, And Age its shn-dows cast!

When I look on you I grieve, For Hopes that Time out - ran.

So, re - mem - brance bids me weave the Scar - let Sa - ra - fan.

So, re - mem - brance bids me weave the Scar - let Sa - ra - fan.

rall.

SONG TREASURY
The Cossack's Lullaby
(Russian Song)

Moderato

N. Bachmetieff

p

1. Sleep, ah sleep, my dar - ling ba - by,
2. O - ver fields and stones is rush - ing,
3. All too soon wilt thou be learn - ing

p

Su, su, lul - la - by; _____ See the
Wild the storm at night; _____ While the
Of a war - rior's life; _____ With the

moon is watch - ing o'er thee, Peace - ful - ly on
Tscher - kess fierce is near - ing, With his weap - ons
gun and pran - cing war - horse, Mov - ing to the

SONG TREASURY

f

high. _____ Thou shalt hear a won - drous
 bright. _____ Ah! thy fa - ther fall'n in
 strife. _____ Sad - dle, bri - dle, all, my

sto - ry, Close each wake - ful eye; _____
 bat - tle, Now is gone for aye; _____
 ba - by, Shalt have bye and bye; _____

ff And a song as well I'll sing thee, Su, su, lul - la -
 Sleep, ah sleep, my dar - ling ba - by, Su, su, lul - la -
 Now, my dar - ling, thou must slum - ber, Su, su, lul - la -

pp

by. _____
 by. _____
 by. _____

p *pp*

The Cossack's Song

(Russian Song)

Ho! ho! ho! ho!
Ho! ho! ho! ho!

ho! High the Cos-sack's heart is bound-ing, When the bat-tle call he
ho! Yet the rest-less Cos-sack nev-er Long a peace-ful life can

hears. Ho! ho! ho! ho! When the wild "hur-rah" is
lead. Ho! ho! ho! ho! Ha! his heart is burn-ing

sound-ing Wel-come mu-sic to his ears! Hur - rah! hur -
ev - er t'wards the bat-tle-field to speed! Hur - rah! hur -

rah! When his steed to com-bat spring-ing On-ward strain, High in
rah! When the can - non's roar he hear-eth Nought fears he, E'en the

air his lance he's swing-ing, Fights and gains! High in air his lance he's
face of death he near-eth, Laugh-ing - ly, E'en the face of death he

swinging fights and gains! Hur - rah! Hur - rah! ho!
near-eth laugh-ing-ly. Hur - rah! Hur - rah! ho!

SONG TREASURY

Vermeland

A. Fryxell

Translated by Mrs. K. A. Ostergren

Swedish Folk-tune
arr. by Gustav Hägg

Andantino con espressione

p

1. Oh, Ver - me - land, thou
2. Yes, when some day, my
3. The Verm - lands lad is

mf

dim.

p

glo - rious, thou gra - cious land so fine. Thou crown - ing glo - ry
friend, you go forth a wife to woo, Then, take a trip to
haugh - ty and ver - y jol - ly he. There's noth - ing in the

p

of the Swed - ish King - dom. If I had wan - dered
Verm - e - land the glo - rious. There dwell the love - ly
world can make him fright - ened. He leaps at King's com -

pp

p

Used by permission of G. Schirmer

in - to Heav-en's prom - ised land di - vine, My
 maid - ens so sweet, so rare, so true, Be
 mand, and de - serts fri - vo - li - ty, And

steps would turn a - gain to my loved Verme - land
 gay and man - ly would you be vic - to - rious
 march - es forth to war with wea - pons bright - ened.

pp

f un poco piu mosso

— Yes, there — will I live — and
 — For Verm — land's fair maid - ens love
 — And tho' he count by myr - iad ranks the

mf un poco piu mosso

SONG TREASURY

poco rit.

p Tempo I

there will I die! My bride I'll seek most
sun-ny hearts and brave, In vain the sad and
'en - e - mys ar - ray, He fears them not an

poco rit.

p

glad - ly, Neath Verm - land's moon - lit sky. I
dole - ful their fair one's love will crave. For
in - stant, nor choos - es but the fray. And

mf

mf

poco rit.

know that re - gret will nev - er haunt me.
Verm - land's fair daughters love the glad and brave.
death, or vic - to - ry with ho - nor height - ened!

poco rit.

Translated by Mrs. K. A. Ostergren

Come, Come Thou Handsome Lad

Dance-Song

Swedish Folk Song
arr. by Gustav Hägg

Allegretto

Come, come, thou hand-some lad And take us both to the danc-ing

f

Come, come, thou hand-some lad And take us both to the danc-ing! To

p

one I will the mit-tengive And one will in my cas-tle live. Where

f

none are sad, but all are glad, For there will soon be a wed-ding.

SONG TREASURY

Spin! Spin!

Translated by
George Cooper

Hugo Jungst

Molto tranquillo e fervore

1. Maid - en, by
2. Ros - es are

p

night and day, Why so sad - ly spin a - way?
bright and free: No - one seems to care for me!

Brooks are gay - ly glid - ing by Birds are warb - ling
Soon the year will swift - ly fly Yet no hap - py

rall.

rall.

pp

in the sky.
days have I.

3. Spin! Spin! my daugh - ter sweet

p *ad lib.* *pp*

Soon your heart's de-sire you'll meet! Joy will ev-er, soon or late

Come to those who spin and wait.

pp

Translated by
Mrs K.A. Ostergren
Andantino

Flowers of Joy

Swedish Folk Song
arr. by Gustaf Hägg

p

Joy's sweet blos-soms may nev - er spring from the

p

soil of earth. Love it-self a de - cept - ive thing mars thy

Used by permission of G. Schirmer

SONG TREASURY

peace and mirth. Far a-bove thee to faith and hope

Flow'rs are ev - er spring - ing. List - en! An - gels whis - per

to thy heart a - bout them sing - ing,

Lis - ten! An - gels whis - per to thy heart a - bout them sing - ing.

Old Folks at Home

Stephen Foster

Stephen Foster

p

Way down up - on de Swan - ee rib - ber, Far far a -
 All up and down de whole cre - a - tion, Sad - ly I
 One lit - tle hut a - mong de bush - es, One dat I
 When will I see de bees a - hum - ming, All 'round de

way, Dere's wha my heart is
 roam, Still long - ing for de
 love, Still sad - ly to my
 comb, When will I hear de

turn - ing eb - er, Dere's wha de old folks stay;
 old plan - ta - tion, And for de old folks at home.
 mem - 'ry rush - es, No mat - ter where I rove.
 ban - jo tum - ming, Down in my good old home.

All de world am sad and drear-y Eb-'ry where I roam;

Oh! darkies, how my heart grows wear-y, Far from de old folks at home.

Stephen Foste

My Old Kentucky Home

Stephen Foster

The sun shines bright in the old Ken-tuck-y home, 'Tis
They hunt no more for the pos-sum and the coon, On the
The head must bow and the back will have to bend, When-

sum-mer, the dar-kies are gay; The
mead-ow, the hill and de shore; They
ev-er the dar-key may go; A

SONG TREASURY

corn tops ripe and the mead-ows in the bloom, While the
sing no more by the glim-mer of the moon, On the
few more days and the trou-ble all will end, In the

birds make mu-sic all the day. The young folks roll on the
bench by the old cab-in door. The day goes by like a
field where the sug-ar canes grow. A few more days for to

lit - tle cab-in floor, All mer-ry, all hap-py and bright; By'm-
sha - dower the heart, With sor-row, where all was de - light; The
tote the weary load, No mat-ter, 'twill never be light; A

SONG TREASURY

bye hard - times comes a knock - ing at the door, Then my
time has come when the dark - ies have to part, Then my
few more days till we tot - ter on the road, Then my

old Ken - tuck - y home, good - night. — Weep no more, my

la - dy, O weep no more to - day! We will sing one song for the

old Ken-tuck-y home, For the old Ken-tuck-y home far a - way! —

SONG TREASURY
Oh! Susanna

Stephen C. Foster

Stephen C. Foster

Allegretto

1. I— came from A - la - ba-ma, Wid my ban-jo on my knee, I'm
2. I— had a dream Je od-der night When eb-ry ting was still; I—
3. I— soon will be in NewOr-leans, And den I'll look all 'round, And

mf

gwine to Lou - si - a - na, My— true lub for to
thought I saw Su - san - na, A com-ing down de
when I find Su - san-na I will fall up - on de

see; It— rain'd all night de day I left De
hill; De— buck-wheat cake was in her mouth, De
ground. And if I do not find— her, Dis

SONG TREASURY

weath-er it was dry, De- sun so hot I
 tear was in her eye; Says- I, I'm com - ing
 dark-y'll sure - ly die, And- when I'm dead and

froze to death, Su - san - na, don't you cry.
 from de south, Su - san - na don't you cry.
 bur - ied, Su - san - na don't you cry.

Oh Su - san - na, Oh don't you cry for me, I've -

come from A - la - ba - ma Wid my ban-jo on my knee.

SONG TREASURY
Swing Low, Sweet Chariot

Swing low, sweet char-i - ot, — Com-ing for to car-ry me home,

Swing low, sweet char-i - ot, — Com-ing for to car-ry me home. *Fine*

1. I look'd o - ver Jor - dan, and what did I see,
2. If you get there be - fore I do,
3. The bright - est day that ev - er I saw,
4. In some - times up an' — some - times down,

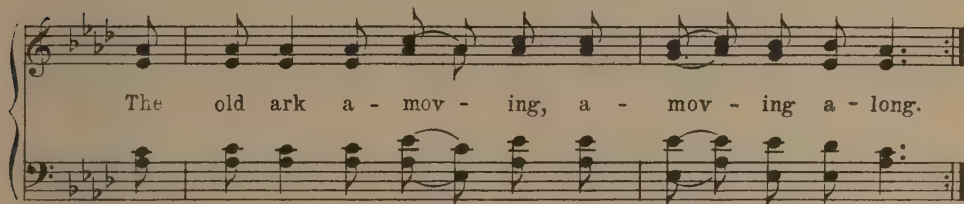
Com-ing for to car-ry me home? A band of an - gels
Com-ing for to car-ry me home, Tell all my friends I'm
Com-ing for to car-ry me home, When Je - sus wash'd my
Com-ing for to car-ry me home, But still my soul feels

com-ing af-ter me, — Com-ing for to car-ry me home.
com-ing too, — Com-ing for to car-ry me home.
sins — a - way, — Com-ing for to car-ry me home.
heav'n ly bound, — Com-ing for to car-ry me home.

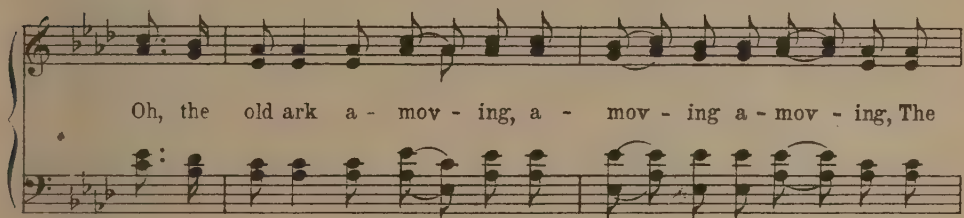
The Old Ark A-Moving Along



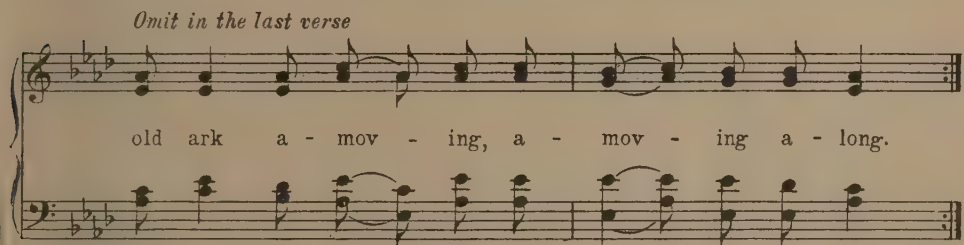
Just wait a lit - tle while, I'm gong to tell you 'bout the old ark,
The Lord told No - ah for to build him an old ark,



The old ark a - mov - ing, a - mov - ing a - long.

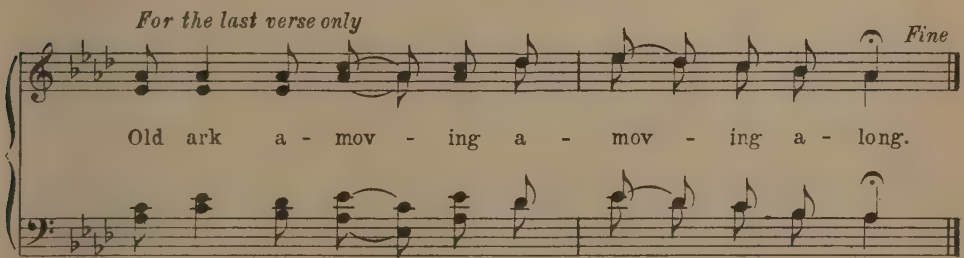


Oh, the old ark a - mov - ing, a - mov - ing a - mov - ing, The



Omit in the last verse

old ark a - mov - ing, a - mov - ing a - long.



For the last verse only

Old ark a - mov - ing a - mov - ing a - long.

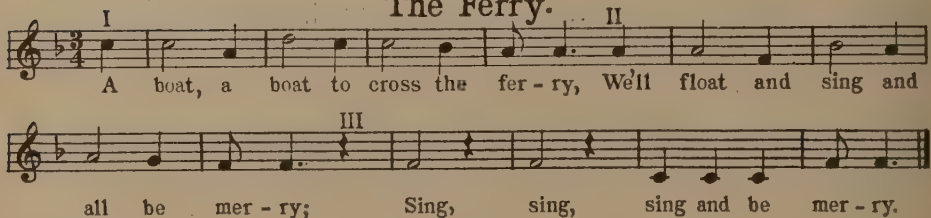
SONG TREASURY

- 2 Then Noah and his sons went to work upon the dry land
The old ark a-moving, etc.
They built that ark just according to the command,
The old ark a-moving, etc.
Noah and his sons went to work upon the timber,
The old ark a-moving, etc.
The proud began to laugh, and the silly point their finger,
The old ark a-moving, etc.
Chorus.—Oh, the old ark a-moving, etc.

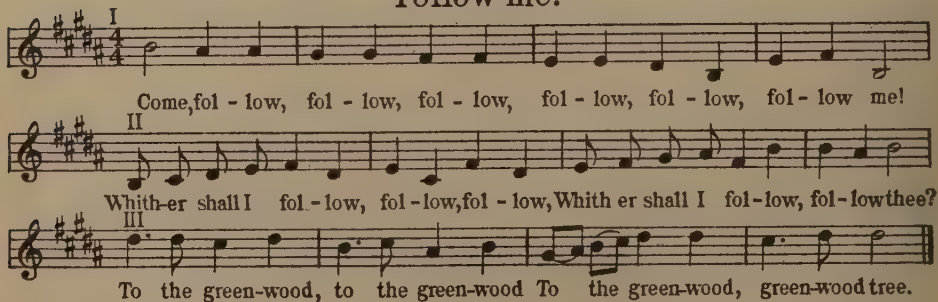
- 3 When the ark was finished just according to the plan,
The old ark a-moving, etc.
Master Noah took in his family, both animal and man,
The old ark a-moving, etc.
When the rain began to fall and the ark began to rise,
The old ark a-moving, etc.
The wicked hung around with their groans and their cries,
The old ark a-moving, etc.
Chorus.—Oh, the old ark a-moving, etc.

- 4 Forty days and forty nights, the rain it kept a-falling,
The old ark a-moving, etc.
The wicked climbed the trees, and for help they kept a-calling,
The old ark a-moving, etc.
That awful rain, she stopped at last, the waters they subsided
The old ark a-moving, etc.
And that old ark with all on board on Ararat she rided,
The old ark a-moving, etc.
Chorus.—Oh, the old ark a-moving, etc.

The Ferry.



Follow me.



Deep River

Lento

Old Negro Melody

Deep riv - er, my

pp

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a repeat sign and a half note G4. The piano accompaniment starts with a *pp* dynamic and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

home is o - ver Jor - dan, Deep

mf

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then a half note G4. The piano accompaniment continues with the same eighth-note pattern, with a *mf* dynamic marking.

riv - er, Lord, I want to cross o - ver in - to camp ground.

1

This system contains the final vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a half note G4. The piano accompaniment continues with the same eighth-note pattern, with a first ending bracket over the final measure.

last time

camp-ground.

Rev.

Fine *mf*

Oh, don't you want to

pp *mf*

Rev. *

go — to the gos — pel — feast, — That

f

prom — ised land — where all — is peace. — *D.S.*

f *p* *D.S.*

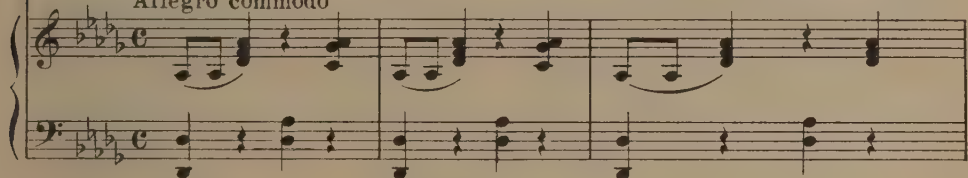
From "Davy and the Goblin"
by Charles E. Carryl

A Capital Ship

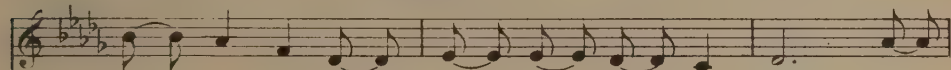
Arranged for Mixed Voices
by B. D. Allen.

Solo

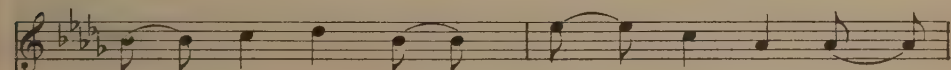
1. A cap-i - tal ship for an
2. The bo' - swain's mate was—
3. The cap - tain sat on the
4. All nau - ti - cal pride we—
5. On Rug - bug bark, from—

Allegro commodo*Ad.*

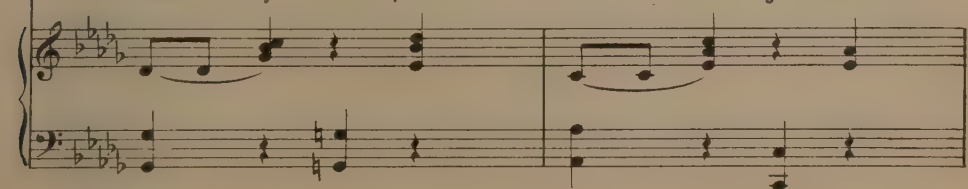
*

Ped. simili.

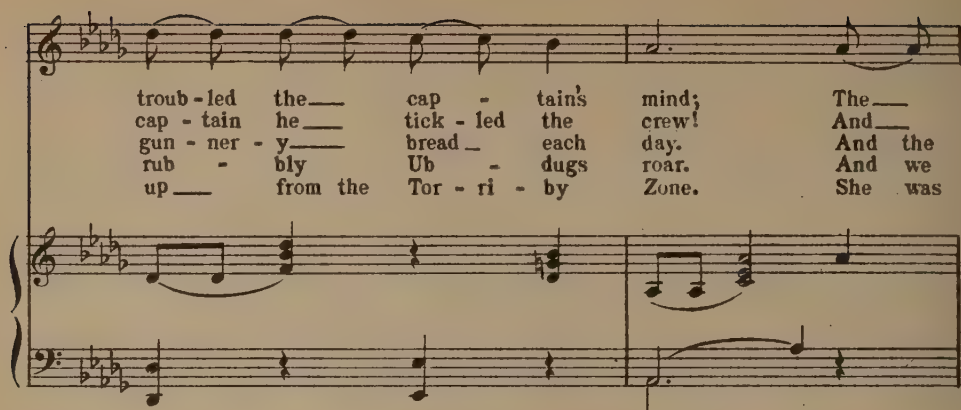
o - cean trip, Was the Wal - lop - ing_ Win - dow Blind! No
ver - y se - date Yet_ fond of a - muse - ment too; He
com - mo - dore's hat And_ dined in a roy - al way. Off
laid_ a - side, And we ran_ the_ ves - sel a - shore On the
morn till dark, We_ dined till we all_ had grown Un -



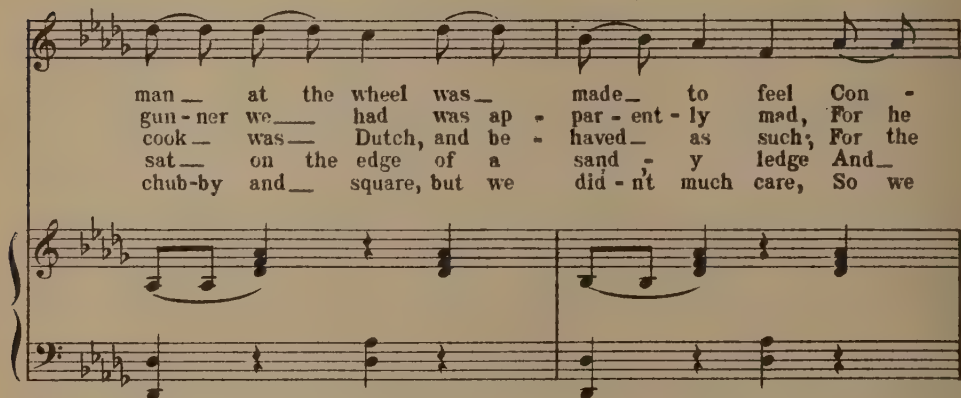
wind_ that blew dis - mayed her crew, Or_
played hop - scotch with the star - board watch, While the
toast - ed pigs and_ pick - les and figs And_
Gul - li - by Isles, where the Poo - poo smiles, And the
com - mon - ly shrunk; when a Chi - nese junk Came—



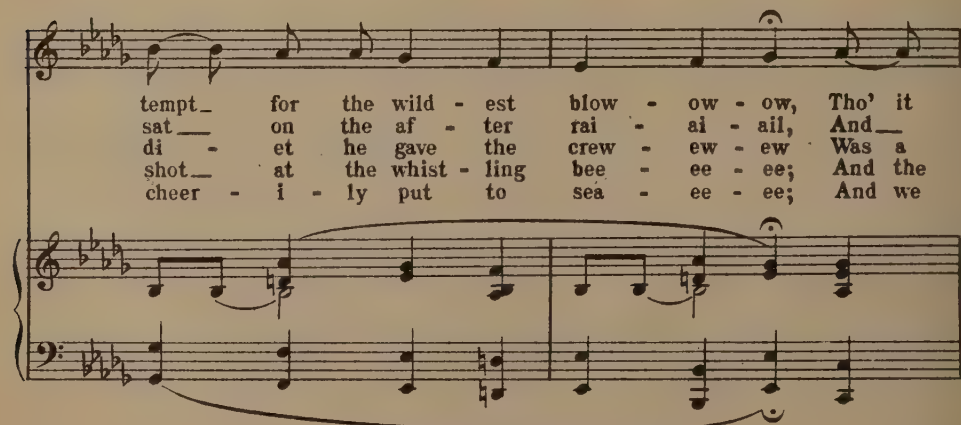
SONG TREASURY



troub- led the cap - tain's mind; The
 cap - tain he tick - led the crew! And
 gun - ner - y bread - each day. And the
 rub - bly Ub - dugs roar. And we
 up from the Tor - ri - by Zone. She was



man at the wheel was made to feel Con -
 gun - ner we had was ap - par - ent - ly mad, For he
 cook was Dutch, and be - haved as such; For the
 sat on the edge of a sand - y ledge And
 chub-by and square, but we did - nt much care, So we



tempt for the wild - est blow - ow - ow, Tho' it
 sat on the af - ter rai - ai - ail, And
 di - et he gave the crew - ew - ew Was a
 shot at the whist - ling bee - ee - ee; And the
 cheer - i - ly put to sea - ee - ee; And we

of - ten ap - peared, when the gale_ had cleared, That he'd
fired sa - lutes with the cap - tain's boots, In the
num-ber of_ tons of_ hot_ cross - buns Served
cin - na - mon_ bats wore wa - ter proof - hats As they
left all the_ crew of the junk_ to chew On the

been in his bunk_ be - low.
teeth of the boom - ing gale!
up with su - gar_ and glue.
dipped in the shin - y sea.
bark of the Rug - bug tree.

Refrain

Then blow, ye winds, heigh-ho! A - rov - ing I will go! I'll

SONG TREASURY

rit.
 stay no more on Eng-lands shore, So let the mus-ic play - ay - ay! I'm

rit.

a tempo
 off for the morn-ing train! I'll cross the rag-ing main! I'm

a tempo

sf.
 off to my love with a box - ing glove, Ten thou-sand miles a - way.

ff

ff

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment has a grand staff with treble and bass clefs. The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts. The lyrics are written below the vocal line. Dynamic markings include *rit.* (ritardando), *a tempo*, *sf.* (sforzando), and *ff* (fortissimo).

The Owl and The Pussy Cat

Edward Lear

George Ingraham

The Owl and the Pus-sy Cat went to sea in a
Pus-sy said to the Owl: "You el-e-gant fowl How

beau-ti-ful pea-green boat; They took some hon-ey and
charm-ing-ly sweet you sing O let us be mar-ried, too

By permission of G. Schirmer

SONG TREASURY

plen-ty of mon-ey wrapp'd up in a five pound note, The
long we have tar-ried; But what shall we do for a ring?" They

Owl looked up to the stars a - bove And sang to a small gui-
sailed a - way for a year and a day To the land where the bong-tree

tar: O love - ly Pus-sy, O Pus-sy my love, what a
grows, And there in a wood a Pig-gy - Wig stood, with a

beau-ti - ful Pus-sy you are!"
ring_ at the end of his nose

3. "Dear Pig, are you will-ing to sell for a shill-ing your

ring?" Said the Pig-gy "I will!" So they took it a-way and were

mar-ried next day By the Tur-key who lives on the hill. They

SONG TREASURY

din - ed on mince and slic - es of quince, Which they

ate with a run-ci - ble spoon; And hand in

hand, on the edge of the sand They

danced by the light of the moon. *Repeat pp* 8va

SONG TREASURY

O Tempora! O Mores!

mf *ff*

There went a fid-dler march-ing, A-march-ing on the Nile, O
 Then up the fid-dler took at once His cun-ning bow with care, O
 And when the fid-dle sound-ed, Be-neath his skil-ful hands, O
 And now this song is end-ed, The mor-als near to seek, O

The first system of the musical score for 'O Tempora! O Mores!'. It features a treble and bass staff in 4/4 time with a key signature of two sharps (F# and C#). The melody is in the treble staff, starting with a mezzo-forte (*mf*) dynamic and ending with a fortissimo (*ff*) dynamic. The lyrics are written below the treble staff, aligned with the notes.

mf

Tem - po - ra! O Mor - es! There
 Tem - po - ra! O Mor - es! And
 Tem - po - ra! O Mor - es! The
 Tem - po - ra! O Mor - es! It

The second system of the musical score. It continues the melody in the treble staff, marked with a mezzo-forte (*mf*) dynamic. The lyrics are repeated four times, each corresponding to a measure of the melody.

ff

crept from out the wa - ter A mon-strous croc-o - dile; O
 from his an-cient fid-dle drew Such tones of mu-sic rare; O
 croc - o - dile be - gan to dance Up - on the des-ert sands. O
 is not well to spend your time A - lone in learn-ing Greek. O

The third system of the musical score. It continues the melody in the treble staff, marked with a fortissimo (*ff*) dynamic. The lyrics are written below the treble staff, aligned with the notes.

SONG TREASURY

ff *mf*

Tem - po - ra! O Mor - es! And
 Tem - po - ra! O Mor - es! Al -
 Tem - po - ra! O Mor - es! Quad -
 Tem - po - ra! O Mor - es! But

ff

mf

as it fain would swal-low him, Such teeth you nev-er saw! Fal -
 le - gro, dol - ce, pres - to Such tunes you nev-er saw! Fal -
 rilles, gav-ottes, and waltz - es, Such steps you nev-er saw! Fal -
 learn at once to fid - dle, Such sport you nev-er saw! Fal -

ff

lal - la - la - la - la, _____
 lal - la - la - la - la, _____
 lal - la - la - la - la, _____
 lal - la - la - la - la, _____ } O Tem - po tem - po - ra To

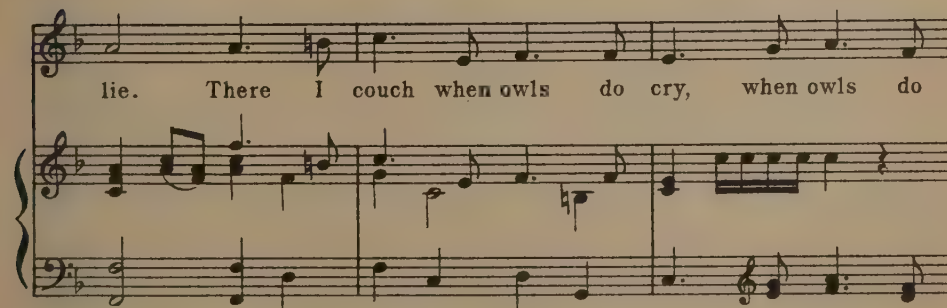
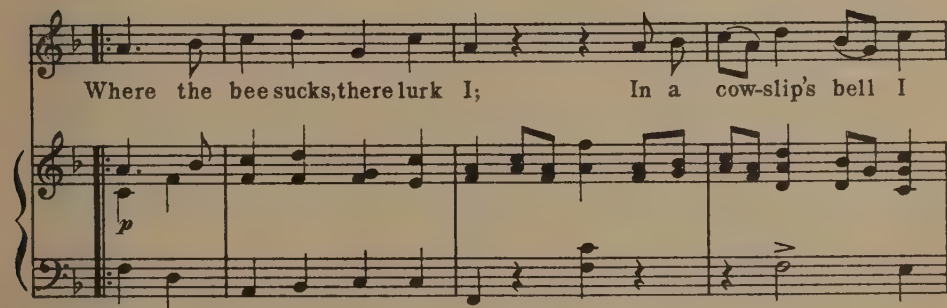
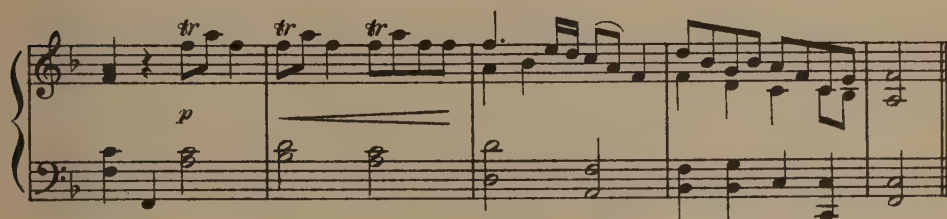
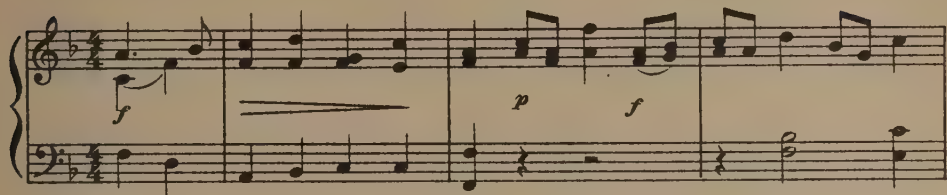
ff

thee be praise for end-less days, Dame Mu - sic - a.

Where the Bee Sucks

From Shakespeare's "Tempest"

Dr. Arne



The words are given as they have always appeared in Dr. Arne's setting.

cry, when owls do cry. On a bat's back I_ do_

fly, Af-ter sun-set, mer-ri-ly,

f

cresc.

mer-ri-ly, af-ter sun-set, mer-ri-ly.

f

Mer-ri-ly, mer-ri-ly, shall I live now, Un-der the

blos-som that hangs on the bough, Mer-ri-ly, mer-ri-ly, shall I live

now, Un - der the blos-som that hangs on the

bough, un - der the blos-som that hangs on the bough.

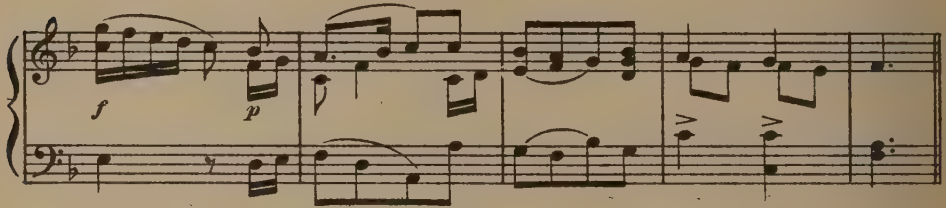
CODA

It Was a Lover and his Lass

From Shakespeare's "As You Like It"

Thomas Morley

Moderato



mf

1. It — was a lov - er and his lass, With a hey, with a ho, with a
 2. This ca - rol they be - gan that hour, With a hey, with a ho, with a
 3. Then, pret - ty lov - ers, take the time, With a hey, with a ho, with a

hey no-ni - no, and a hey — no-ni-no, ni - no, That
 hey no-ni - no, and a hey — no-ni-no, ni - no,
 hey no-ni - no, and a hey — no-ni-no, ni - no, For

o'er the green corn - fields did pass,
How that life was but a flower } In spring time, in spring time, in
love is crown - ed with the prime }

spring time, The on - ly pret - ty ring time, When birds do sing, hey

ding a ding a ding, hey ding a ding a ding, hey ding a ding a ding. Sweet

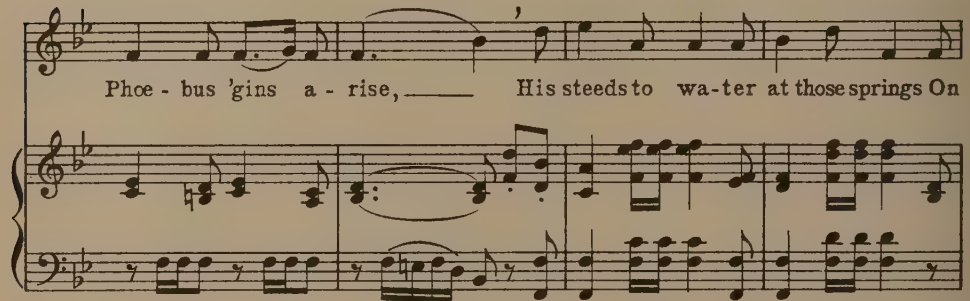
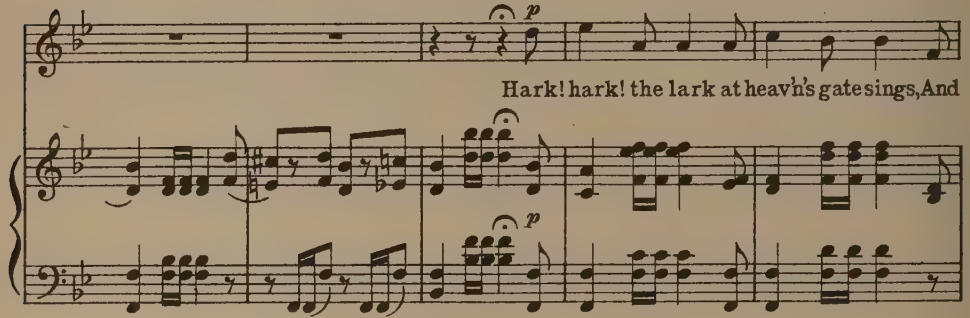
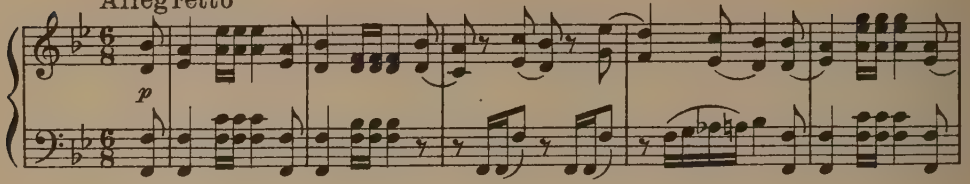
lov - ers love the spring.

Hark! hark! the Lark!

Franz Schubert

From Shakespeare's "Cymbeline"

Allegretto



wink - ing Ma - ry-buds be-gin To ope their gold-en eyes; With

ev - 'ry thing that pret - ty bin: My la - dy sweet, a rise, With

ev - 'ry thing that pret - ty bin, My la - dy sweet, a - rise, — a -

rise, — a rise, — my la - dy sweet, a - rise, — a -

rise, — a - rise, — my la - dy sweet, a - rise!

cresc. *f* *de-*

cresc. *f* *de-*

cresc. *f* *de-*

cresc. *f* *de-*

cresc. *p* *meno mosso*

cresc. *p* *meno mosso*

Who Is Silvia?

From Shakespeare's "Two Gentlemen of Verona"

Schubert

In moderate time

pp

p

1. Who is Sil - via? what is
 2. Is she kind — as she is
 3. Then to Sil - via let us

p

she, — That all our swains com - mend her?
 fair? — For beau - ty lives with kind - ness;
 sing, — That Sil - via is ex - cell - ing;

Ho - ly, fair, — and wise is
 Love doth to — her eyes re -
 She ex - cels — each mor - tal

she;— The heav'n such gracedid lend— her,
 pair,— To help him of his blind-ness,
 thing Up - on the dull earth dwell - ing;

That she might ad - mir - ed — be,—
 And be-ing helped in - hab - its — there,
 To her let — us gar - lands bring,

That she might ad - mir - ed — be.
 And be-ing helped in - hab - its — there.
 To her let us gar - lands bring.

SONG TREASURY
Flocks are Sporting
 Pastoral

Henry Carey
 (1858-1743)

Andante pastorale

The piano introduction is in G major, 3/8 time, and Andante pastorale. It consists of 12 measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*).

The first two lines of the song are in G major, 3/8 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*). The lyrics are:

1. Flocks are sport - ing, doves are court - ing, Warbling
 2. Flocks are bleat - ing, rocks re - peat - ing, Val - leys

The piano part has a *Red.* (Reduction) mark and an asterisk (*) at the end of the first line.

The second two lines of the song are in G major, 3/8 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features a steady eighth-note accompaniment. Dynamics include piano (*p*) and *Red.* (Reduction). The lyrics are:

lin - nets sweet - ly sing, Joy,
 e - cho back the sound, Danc - - - -

The piano part has a *Red.* (Reduction) mark and an asterisk (*) at the end of the second line.

SONG TREASURY

- ing, joy and plea - sure, with - out
danc - ing, sing - ing, pip - ing,

mp *mp*

mea - sure, Kind - ly hail the glo - rious Spring,
spring - ing, Nought but mirth and joy goes round,

mp *mp*

Kind - ly hail the glo - rious Spring.
Nought but mirth and joy goes round.

f *mp* *mp* *cresc.*

f *p*

My Mother Bids me Bind my Hair

Joseph Haydn

Allegretto

The first system of the piano accompaniment is in G major (one sharp) and 6/8 time. It consists of a treble and bass staff. The treble staff begins with a half note G, followed by eighth notes A-B, C-D, E-F, and a half note G. The bass staff begins with a half note G, followed by eighth notes A-B, C-D, E-F, and a half note G. The system concludes with a forte (*f*) dynamic marking and a fermata over the final notes.

The second system continues the piano accompaniment. It features a piano (*p*) dynamic marking. The treble staff includes triplet markings (3) over eighth notes. The bass staff continues with a steady eighth-note accompaniment.

This section contains the vocal entry and the subsequent piano accompaniment. The vocal line is written on a single staff with two verses of lyrics. The piano accompaniment resumes below. The first system of the piano part shows the vocal melody in the treble staff, which begins with a half note G, followed by eighth notes A-B, C-D, E-F, and a half note G. The piano accompaniment in the bass staff begins with a half note G, followed by eighth notes A-B, C-D, E-F, and a half note G. The second system of the piano part includes triplet markings (3) and a piano (*p*) dynamic marking.

1. My mo - ther bids me
2. 'Tis sad to think the

bind my hair With bands of ro - sy hue, Tie
days are gone, When those we lov'd were near, I

up— my sleeves with ri - bands rare, And lace my bod-dice
sit— up - on this mos - sy stone, And sigh when none can

blue, Tie up— my sleeves with ri - bands
hear, I sit— up - on this mos - sy

rare, And lace, — and lace my_ bod-dice blue.
stone, And sigh, — and sigh when none can hear.

For why, she cries, sit still and weep, While
And while I spin my flax - entread, And

cresc.

o - thers dance and play? A -
sing my sim - ple lay; The

p

las! I scarce can go or creep, While Lu - bin is a -
vil - lage seems a - sleep or dead. Now Lu - bin is a -

way, A - las! I scarce can go or creep, While
way, The vil - lage seems a - sleep or dead, Now

Lu - bin is a - way, while Lu - bin is a -
Lu - bin is a - way, now Lu - bin is a -

way, is a - way, is a - way.
way, is a - way, is a - way.

pp

Now all the Roses are Blooming

Brahms

Allegro

Soprano I

1. Now all the ro-ses are bloom - ing, And Love a
 2. And if I were im - pri - soned, As 'mid the
 3. For care and sor-row I know not, Through blossoming

Soprano II

1. Now all the ro-ses are bloom - ing, And Love a
 2. And if I were im - pri - soned, As 'mid the
 3. For care and sor-row I know not, Through blossoming

Alto I

1. Now all the ro-ses are bloom - ing, And Love a
 2. And if I were im - pri - soned, As 'mid the
 3. For care and sor-row I know not, Through blossoming

Alto II

1. Now all the ro-ses are bloom - ing, And Love a
 2. And if I were im - pri - soned, As 'mid the
 3. For care and sor-row I know not, Through blossoming

Allegro

Piano
ad lib.

cun - ning net has wrought. O but - ter - fly - light wing -
 ro - ses fair I stray, Were Love him - self - my kee -
 woods I flit a - long, And on the whispering bree -

cun - ning net has wrought. O but - ter - fly - light wing -
 ro - ses fair I stray, Were Love him - self - my kee -
 woods I flit a - long, And on the whispering bree -

SONG TREASURY

ing, Take heed, or thou wilt be caught, O but - ter -
per, Yet I should wi - ther a - way, Were Love him -
zes Is borne the bur - den of song, And on the

p *f* *mf* *cresc.*

fly— light wing - ing, Take heed, or thou wilt be caught.
self— my kee - per, Yet I— should wi - ther a - way.
whisper-ing bree - zes Is borne the bur - den of song!

f *mf*

The Alphabet

Allegretto

Wolfgang Mozart

Soprano I *p* a b c d e f g h i j k l m n o,

Soprano II *p* a b c d e f g h i j k l m n o,

Alto *p* a b c d e f g h i j k l m n o,

Fine
 k l m n o p q, k l m n o p q r s t u v w x y and z.
 k l m n o p q, k l m n o p q r s t u v w x y and z.
 k l m n o p q, k l m n o p q r s t u v w x y and z.

a b c d
 a b c d

D.S.
 e f g h i j k l m n o,
 e f g h i j k l m n o,
 a b c d e f g h i j k l, k l m m n n o,

Cradle Song

Joh. Brahms
Arr. by Wm. Rees

Andante

Soprano I *p*

1. Lul - la - by, and good -
2. Lul - la - by, and good -

Soprano II *p*

1. Lul - la - by, and good -
2. Lul - la - by, and good -

Alto *p*

1. Lul - la - by, and good -
2. Lul - la - by, and good -

Andante

Piano *p*

night, With ro - ses be - dight With li - lies be - spread Is -
night, Thy moth - er's de - light Bright an - gels a - round My

night, With ro - ses be - dight With li - lies be - spread Is -
night, Thy moth - er's de - light Bright an - gels a - round My

night, With ro - ses be - dight With li - lies be - spread Is
night, Thy moth - er's de - light Bright an - gels a - round My

By permission of G. Schirmer, Inc.

ba-by's wee bed. Lay thee down now and rest, May thy slumber be
darlings shall stand. They will guard thee from harms, Thou shalt wake in my

ba-by's wee bed. Lay thee down now and rest, May thy slumber be
darlings shall stand. They will guard thee from harms, Thou shalt wake in my

ba-by's wee bed. Lay thee down now and rest, May thy slumber be
darling shall stand. They will guard thee from harms, Thou shalt wake in my

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated three times across the staves.

ppp
blest. Lay thee down now and rest, May thy slumber be blest.
arms. They will guard thee from harms, Thou shalt wake in my arms.

ppp
blest. Lay thee down now and rest, May thy slumber be blest.
arms. They will guard thee from harms, Thou shalt wake in my arms.

ppp
blest. Lay thee down now and rest, May thy slumber be blest.
arms. They will guard thee from harms, Thou shalt wake in my arms.

The second system continues the song with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are repeated three times across the staves. The first vocal staff has a *ppp* marking above it. The piano accompaniment has a *ppp* marking below it.

Spring's Messenger

Hoffman von Fallersleben

Robert Schumann

1. Hark! from the for - est calls the cuck - oo. Light - ly he's swing - ing,
 2. Hark! from the for - est calls the cuck - oo. "Come to my bow - ers,
 3. You are a he - ro, val - iant cuck - oo. Win - ter is fly - ing,

Gay - ly he's sing - ing, Gay - ly he's swing - ing and sing - ing. "Spring - time!
 Pluck all my flow - ers, Come to my blos - som - y bow - ers. Spring - time!
 Vexed by your cry - ing; Win - ter, old win - ter is fly - ing. Spring - time!

Spring - time! Spring - time, wel - come to you! Spring - time, wel - come to you!"
 Spring - time! Spring - time com - eth a - new! Spring - time com - eth a - new!"
 Spring - time! Spring - time con - quers a - new! Spring - time con - quers a - new!"

See the Conqu'ring Hero Comes

Trio and Duet from "Judas Maccabæus"

Handel

Briskly

Soprano I See the con-qu'ring he - ro comes, Sound the trum-pets,

Soprano II See the con-qu'ring he - ro comes, Sound the trum-pets,

Alto See the con-qu'ring he - ro comes, Sound the trum-pets,

Briskly

Piano *mp*

beat the drums; Sports pre-pare, the lau - rel bring,

beat the drums; Sports pre-pare, the lau - rel bring,

beat the drums; Sports pre-pare, the lau - rel bring,

Songs of triumph to him sing; Sports pre-pare, the

Songs of triumph to him sing; Sports pre-pare, the

Songs of triumph to him sing; Sports pre-pare, the

mf

Fine 2nd time

lau-rel bring, Songs of triumph to him sing.

lau-rel bring, Songs of triumph to him sing.

lau-rel bring, Songs of triumph to him sing.

1st time only

Fine 2nd time

Bass for 2nd time

Duet

SOPRANO I

See the— god-like youth— ad - vance,

SOPRANO II

See the— god-like youth— ad - vance,

p

Breathe— the flutes, and lead— the dance;

Breathe— the flutes, and lead— the dance;

Myr - tle wreaths and ro - ses twine, To

Myr - tle wreaths and ro - ses twine, To

deck the he - ro's brow di - vine;

deck the he - ro's brow di - vine;

The first system of the musical score for 'Deck the Hero's Brow'. It consists of three staves: a vocal melody in the treble clef, a vocal harmony in the alto clef, and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'deck the he - ro's brow di - vine;'.

Myr - tle wreaths and ro - ses twine, To -

Myr - tle wreaths and ro - ses twine, To -

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'Myr - tle wreaths and ro - ses twine, To -'.

Repeat Trio to Fine

deck the he - ro's brow di - vine.

deck the he - ro's brow di - vine.

Repeat Trio to Fine

The third system of the musical score, which is a repeat of the first system. It includes the vocal melody, vocal harmony, and piano accompaniment. The lyrics are 'deck the he - ro's brow di - vine.'.

Wanderer's Night Song

Anton Rubinstein

Moderato SOPRANO II *p*

Moun-tains dim-ly tow'r-ing Rest in gloom of night,

p

Rec. *

Pines are dark-ly low'r-ing, Not a bird in sight; Ev'-ry sound is hush'd now,

, *con espressione*

Wrapt in slum-ber blest, Pa-tience, wanderer, pa-tience, Soon thou too shalt rest.

SONG TREASURY

SOPRANO I

p

Moun-tains dim-ly tow'r - ing, Rest in gloom of night,

SOPRANO II

Moun-tains dim-ly tow'r ing

Rest in gloom of night,

p

Pines are darkly low'r - ing, not a bird insight;

Pines are dark-ly low'r ing, not a bird insight;

Animato

Ev - 'ry sound is hush'd now, Wrapt in slum-ber blest,

Ev-'ry sound is hush'd now,

Wrapt in slum-ber blest,

Animato

cresc.

SONG TREASURY

Patience, wan-derer, pa - tience, Soon thou too shalt rest, —

Patience, wan-derer, pa - tience, Soon thou too shalt rest,

p *poco rit.* *poco*

This system contains the first vocal and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clef. The tempo is marked *poco rit.* and the dynamics include *p* (piano) and *poco*.

Pa-tience, wan-derer, pa - tience, Soon thou too — shalt

Pa-tience, wan-derer, pa - tience, Soon thou too shalt

a tempo *a tempo* *a tempo*

This system continues the vocal and piano accompaniment. The tempo is marked *a tempo* in three places. The piano accompaniment features a complex rhythmic pattern in the right hand.

rest!

rest!

p

This system concludes the piece. It includes a vocal rest and a piano rest, followed by a final piano accompaniment section marked *p* (piano).

Ave Maria

From the Unfinished Opera "Loreley"

Felix Mendelssohn-Bartholdy

Andante sostenuto (♩ = 76)

Chorus

Soprano I

Soprano II

Piano

p

Hark the sound of eve-ning bells,

p

Hark the sound of eve-ning bells,

pp

pp

pp

A - ve Ma - ri - a, The boat-man in the shal-lop kneels,

pp

A - ve Ma - ri - a, The boat-man in the shal-lop kneels,

SONG TREASURY

pp A - ve Ma - ri - a. *p* The sounds thro' glow - ing hea - vens spread, *p* To

pp A - ve Ma - ri - a. *p* The sounds thro' glow - ing hea - vens spread, *p* To

greet thee, ho - ly Vir - gin Maid. *f* A - ve Ma -

greet thee, ho - ly Vir - gin Maid. A - ve Ma -

cresc.

p ri - a, *p* A - ve Ma - ri - a.

ri - a, *p* A - ve Ma - ri - a.

sf *p*

Solo

Thou en - throned — on clouds a - bove, A - ve Ma -

Hark the sound of eve - ning bells! A - ve Ma -

Hark the sound of eve - ning bells! A - ve Ma -

pp

cresc.

ri - a, be thou the guar - dian of our love, —

ri - a, the boat - man in the shal - lop kneels,

ri - a, the boat - man in the shal - lop kneels,

cresc.

A - ve Ma - ri - a, And like the eve - ning's glow - ing sky, Let

A - ve Ma - ri - a, The sounds thro' glow - ing hea - vens spread, To

A - ve Ma - ri - a, The sounds thro' glow - ing hea - vens spread, To

dim. *sf*

joy and peace a - round it lie, let joy and peace a-round it lie,
 greet thee, ho - ly Vir - gin Maid. A - ve Ma - ri - a,
 greet thee, ho - ly Vir - gin Maid. A - ve Ma - ri - a,

p dim.
 A - ve Ma - ri - a.
p dim.
 A - ve Ma - ri - a.

pp

mf *dim.*

a!

Songs My Mother Taught Me

Andante con moto

Anton Dvorak
Arr. by Frank Lynes

mf *dim.* *ped.* *ped.* *ped.* *ped.* *ped.*

SOPRANO I *p mezza voce*

SOPRANO II *p* Songs my moth - er taught

ALTO *p* Songs my moth - er taught

pp *pp* *ped.* * *ped.* *ped.* *Ped. sempre*

me In the days long van - ish'd;

me In the days long van - ish'd;

me In the days long van - ish'd;

Sel - dom from her eye - lids Were the tear - drops

Sel - dom from her eye - lids Were the tear - drops

Sel - dom from her eye - lids Were the tear - drops

Ped. *Ped. sempre*

ban - ish'd.

ban - ish'd.

ban - ish'd.

p

Now I teach my child - ren Each me - lo - dious

Now I teach my child - ren Each me - lo - dious

Now I teach my child - ren Each me - lo - dious

pp

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are 'Now I teach my child - ren Each me - lo - dious'. The piano accompaniment is in bass clef with the same key signature. It features a series of chords and moving lines, with a 'pp' (pianissimo) marking at the beginning.

mea - sure; Oft the tears are flow - - ing,

mea - sure; Oft the tears are flow - - ing,

mea - sure; Oft the tears are flow - - ing,

cresc.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics 'mea - sure; Oft the tears are flow - - ing,'. The piano accompaniment includes a 'cresc.' (crescendo) marking, indicating a gradual increase in volume. The notation includes various musical symbols such as notes, rests, and dynamic markings.

f *dim.* *pp*

Oft they flow from my mem-ry's trea -

f *dim.* *pp*

Oft they flow from my mem-ry's trea -

f *dim.* *pp*

Oft they flow from my mem-ry's trea -

f *dim.* *pp*

sure.

sure.

sure.

morendo

America

S. F. Smith

H. Carey

1. My coun - try! 'tis of thee, Sweet land of
 2. My na - tive coun - try, thee, Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - thers' God, to Thee, Au - thor of

lib - er - ty, Of thee I sing; Land where my
 no - ble, free, Thy name I love: I love thy
 all the trees, Sweet free-dom's song; Let mor - tal
 lib - er - ty, To Thee we sing; Long may our

fa - thers died, Land of the pil - grim's pride,
 rocks and rills, Thy woods and tem - pled hills,
 tongues a - wake, Let all that breathe par - take,
 land be bright, With free - dom's ho - ly light;

From ev - 'ry moun - tain side Let free - dom ring!
 My heart with rapt - ure thrills Like that a - bove.
 Let rocks their si - lence break, The sound pro - long.
 Pro - tect us by Thy might, Great God, our King. A - men.

The Star-Spangled Banner

Francis Scott Key
(1780-1843)

(Service Edition)

John Stafford Smith
(1750-1836)

With spirit

Oh,— say! can you see— by the dawn's ear— ly
On the shore, dim— ly seen thro' the mists of the
Oh,— thus be it ev— er when— free— men shall

light, What so proud— ly we hail'd at the
deep, Where the foes— haugh— ty host in dread
stand Be — tween their loved homes and the

twi— light's last gleam— ing, Whose broad stripes and bright
si— lence re— pos— es, What is that which the
war's des— o— la— tion! Blest with vic— tory and

SONG TREASURY

stars, thro' the clouds of the fight, O'er the ram-parts we
breeze, o'er the tow-er-ing steep, As it fit-ful-ly
peace, may the heav'n-res-cued land Praise the Pow'r that hath

watch'd were so gal-lant-ly stream-ing? And the rock-ets red
blows, half con-ceals, half dis-clos-es? Now it catch-es the
made and pre-served us a na-tion! Then con-quer we

glare, the bombs burst-ing in air, Gave—
gleam of the morn-ing's first beam, In full
must, when our cause it is just, And—

SONG TREASURY

proof thro' the night_ that our flag was still there.
glo - ry re - flect-ed now_ shines on the stream.
this - be our mot - to: "In_ God is our Trust!"

f
Oh, say, does that Star-span-gled Ban-ner yet_ wave O'er the
'Tis the Star-span-gled Ban-ner, oh, long may' it_ wave O'er the
And the Star-span-gled Ban-ner in tri-umph shall_ wave O'er the

f

broader *ff*
land_ of the free and the home of the brave?
land_ of the free and the home of the brave!
land_ of the free and the home of the brave.

ff

Battle Hymn of the Republic

Julia Ward Howe

Wm. Steffe

Briskly



Mine— eyes have seen the glo - ry of the
 I have seen Him in the watch fires of a
 He has sound - ed forth the trump - et that shall
 In the beau - ty of the lil - ies, Christ was



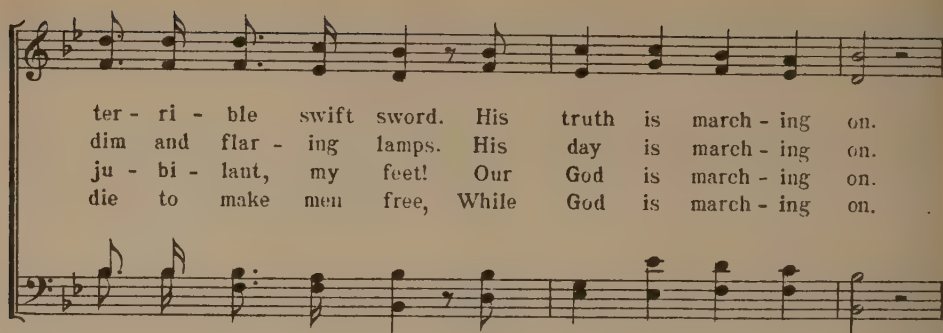
com-ing of the Lord; He is tram-pling out the vint-age where the
 hun-dred cir-cling camps; They have build-ed Him an al-tar in the
 nev-er call re-treat; He is sift-ing out the hearts of men be-
 born a cross the sea, With a glo-ry in His bos-om that trans



grapes of wrath are stored; He hath loosed the fate-ful light-ning of His
 evn-ing dews and damps; I can read His right-eous sen-tence by the
 fore His judg-ment seat; Oh, be swift, my soul, to an-swer Him! be
 fig-ures you and me; As He died to make men ho-ly, let us

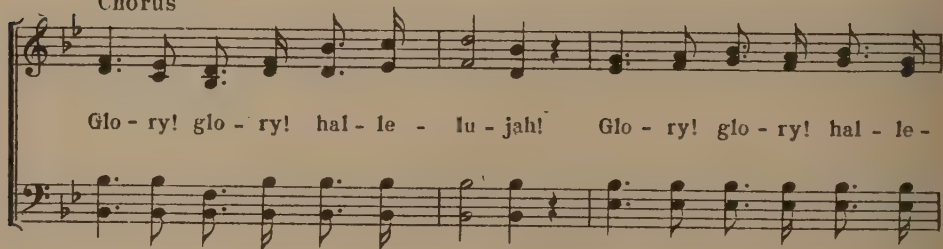


SONG TREASURY

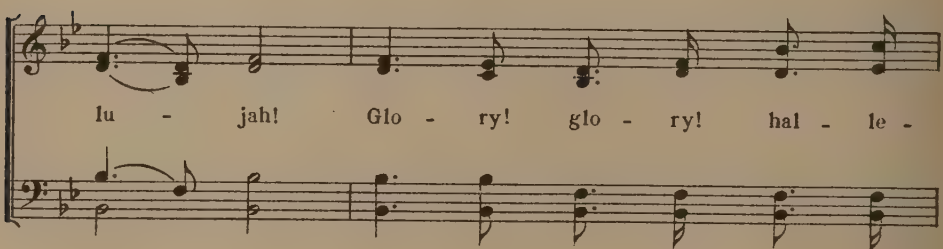


ter - ri - ble swift sword. His truth is march - ing on.
 dim and flar - ing lamps. His day is march - ing on.
 ju - bi - lant, my feet! Our God is march - ing on.
 die to make men free, While God is march - ing on.

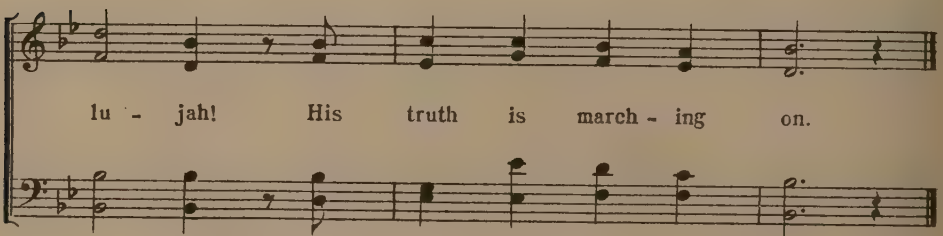
Chorus



Glo - ry! glo - ry! hal - le - lu - jah! Glo - ry! glo - ry! hal - le -

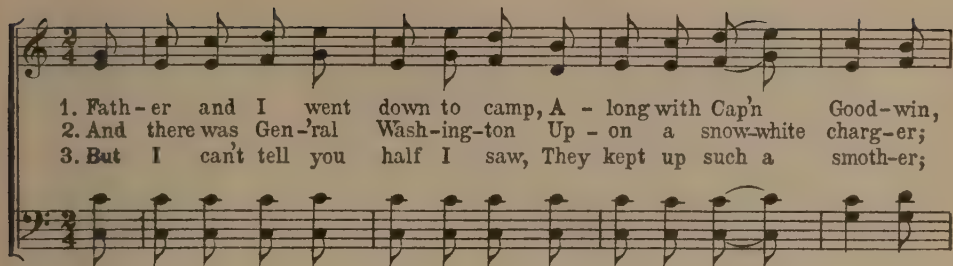


lu - jah! Glo - ry! glo - ry! hal - le -

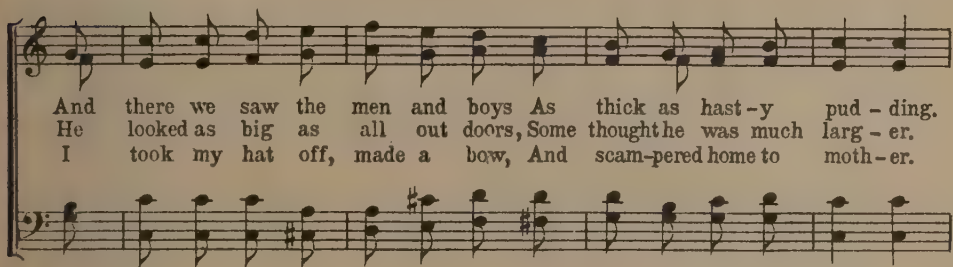


lu - jah! His truth is march - ing on.

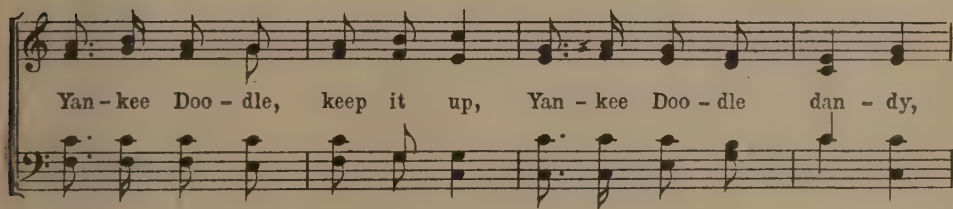
SONG TREASURY
Yankee Doodle



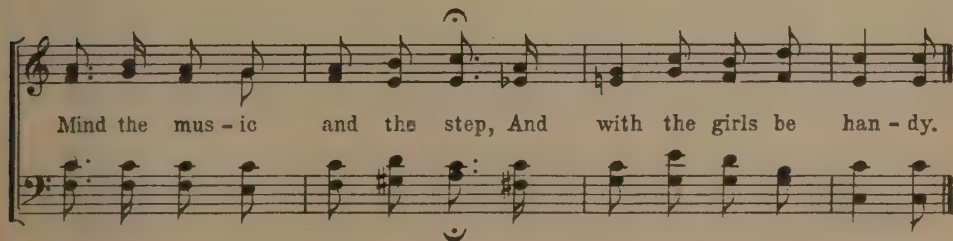
1. Fath-er and I went down to camp, A - long with Cap'n Good-win,
2. And there was Gen-ral Wash-ing-ton Up - on a snow-white charg-er;
3. But I can't tell you half I saw, They kept up such a smoth-er;



And there we saw the men and boys As thick as hast-y pud - ding.
He looked as big as all out doors, Some thought he was much larg - er.
I took my hat off, made a bow, And scam-pered home to moth-er.



Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle dan - dy,



Mind the mus - ic and the step, And with the girls be han - dy.

Dixie

Dan D. Emmett

Dan D. Emmett

Con spirito

The first system of the musical score for 'Dixie' is in 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a half note in the bass and a quarter note in the treble, then continues with a rhythmic pattern of eighth and quarter notes. The lyrics are written below the vocal staff.

I— wish I was in de land ob cot—ton, Old times dar is
O— gay de times dat we had to—ged—der; Cared not we for

The second system continues the musical score. The vocal melody and piano accompaniment follow the same rhythmic patterns. The lyrics continue across the system. The piano part includes a mezzo-forte (*mf*) dynamic marking.

not for—got—ten Look a—way! Look a—way! Look a—way! Dix—ie
wind or wed—der, Look a—way! Look a—way! Look a—way! Dix—ie

The third system concludes the musical score. The vocal melody and piano accompaniment maintain their respective parts. The lyrics conclude the verse. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Land! 'Tis— dere we spent such hap—py hours Mid de for—es'
Land. 'Twas al—ways gay and pleas—ant dere; Neer a cloud and

leaves an' flow-ers Look a - way! Look a - way! Look a - way! Dix-ie Land.
ne'er a care, Look a - way! Look a - way! Look a - way! Dix-ie Land.

Chorus

Den I wish I was in Dix-ie, hoo - ray! hoo - ray! In Dix-ie land I'll

take my stand, To lib and die in Dix - ie, A - way a - way a -

way down south in Dix-ie, A - way a - way a - way down south in Dix - ie.

The Red, White And Blue

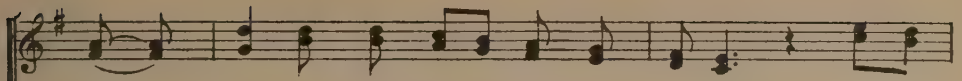
Con spirito

O Co - lum - bia, the gem of the o - cean, The—
 When— war wing'd its wide des - o - la - tion, And—
 The— star - span - gled ban - ner brings hith - er, O'er Co -

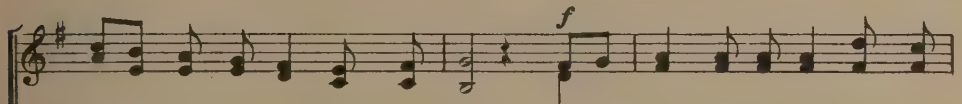
home of, the brave and the free, The— shrine of each pa - triot's de -
 threat - end the land to de - form, The— ark then of free - dom's foun -
 lum - bia's true sons let it wave; May the wreaths they have won nev - er

vo - tion, A— world of - fers hom - age to thee! Thy—
 da - tion, Co - lum - bia, rode safe thro' the storm: With the
 with - er, Nor its stars cease to shine on the brave. May the

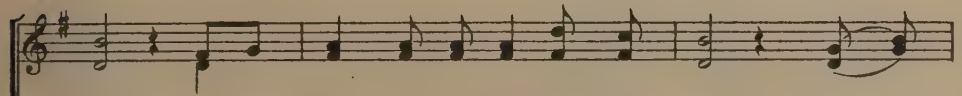
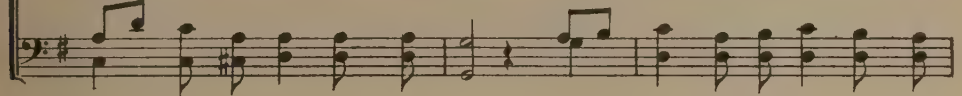
man - dates make he - roes as - sem - ble, When— Lib - er - ty's form stands in view;
 gar - land of vic - t'ry a - round her, When so proud - ly she bore her brave crew,
 ser - vice u - nit - ed ne'er sev - er, But— hold to their col - ors so true;



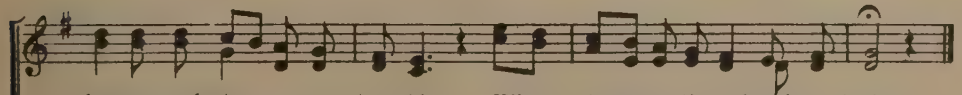
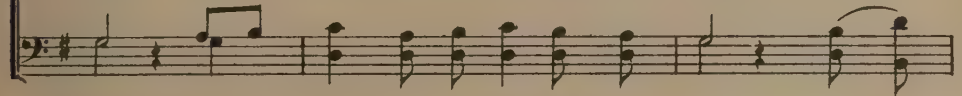
Thy— ban - ners make tyr - an - ny trem - ble, When
With her flag proud - ly float - ing be - fore her, The
The— ar - my and na - vy for - ev - er! Three



borne by the red white and blue, When borne by the red white and
boast of the red white and blue, The boast of the red white and
cheers for the red white and blue! Three cheers for the red white and



blue, When borne by the red, white and blue, Thy—
blue, The boast of the red, white and blue, With her
blue, Three cheers for the red, white and blue, The—



ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.
flag proudly float - ing be fore her, The boast of the red, white and blue.
ar - my and na - vy for - ev - er! Three cheers for the red, white and blue.



SONG TREASURY
Rule, Britannia

Thomson

Arne

Maestoso

1. When Bri - tain
2. The na - tions
3. The mu - ses

first at heav'n's com - mand, A - rose
not so blest as thee Must in
still with free - dom found, Shall to

— from out the a - zure main, A - rose from out the
— their turn to ty - rants fall, Must in their turn to
— thy hap-py coast re - pair, Shall to thy hap-py

a - zure main, This was the char-ter, the char - ter of the
 ty - rants fall, While thou shalt flour-ish, shalt flour - ish great and
 coast re - pair, Blest Isle of beau-ty, with match-less beau-ty

mf

land, And guar-dian an - - gels sang the strain.
 free, The dread and en - - vy of them all.
 crown'd, And man - ly hearts to guard the fair.

Chorus

Rule, Bri - tan-nia, Bri - tan-nia rule the waves,

ff

rit

Bri - tons nev - er, nev - er, shall be slaves.

O Canada! Our Fathers' Land of Old

O Canada! Terre de nos aïeux!

Chant National

Words by The Honorable Judge Routhier

Music by C. Lavallée

Arranged and Edited

by Dr. T. B. Richardson

Maestoso e risoluto (♩ = 76)

Piano introduction in B-flat major, 4/4 time. The music begins with a forte (f) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

Vocal and piano accompaniment for the first system. The vocal line has two versions: 1. O Can-a - dal Our; 2. Al - tar and throne com-. The piano accompaniment includes a *poco rit.* marking and a mezzo-forte (mf) dynamic. The lyrics continue with: 1. O Can-a - da! Ter -; 2. A - mour sa - cré du.

Vocal and piano accompaniment for the second system. The lyrics are: fath-ers' land of old, Thy brow is crown'd With; mand our sa - cred love, And man - kind to us shall; re de nos aï - eax, Ton front est ceint de; trône et de l'au - tel, Rem - plis nos cœurs de.

leaves of red and gold. Be - neath the shade of the
 ev - er broth - ers prove O — King of Kings with Thy
fleu - rons glo - ri - eux! Car - ton bras sait por - ter
ton souf - fle im - mor - tal! Par - mi les races é - tran -

Ho - ly Cross, Thy — child - ren own their birth. No —
 might - y breath, All our sons do Thou in - spire. May no
lè - pè - e, Il — sait por - ter la croix! Ton his -
gè - res, No - tre guide est la loi; Sa - chons

stains thy glo - rious an - nals gloss, Since va - lour shields thy hearth.
 cra - ven ter - ror of life or death, E'er damp the pat - riot's fire.
toire et une é - po - pè - e Des plus bril - lants ex - ploits.
être un peu - ple de fre - res Sous le joug de — la foi.

Al-might-y God! On thee we call.
 Our might-y call Loud-ly shall ring
Et ta va-leur, de foi trem-pée,
Et ré-pé-tons com-me nos pères,

De-fend our rights, fore-fend this na-tions thrall.
 As in the days of old, "For Christ and the King!"
Pro-té-ge-ra nos foy-ers et nos droits,
Le cri vainqueur: "Pour le Christ et le Roi!"

De-fend our rights, fore-fend this na-tions thrall.
 As in the days of old, "For Christ and the King!"
Pro-té-ge-ra nos foy-ers et nos droits.
Le cri vainqueur:—"Pour le Christ et le Roi!"

The Garibaldi Hymn

Luigi Mercantini

Translated by

Florence G. Attenborough

V. Billi

Come, arm ye! Come,

arm ye! 1. From vine-yards of ol-ives, from grape man-tled
2. Too long cru-el ty-rants have tram-pled us

bow-ers, Where land-scapes are laugh-ing in maz-es of flow-ers: From
un-der, The chains they have forged us are riv-en a-sund-er; The

moun-tains all light-ed by sap-phire and am-ber, From cit-ies of
sci-ons of It-a-ly rise in de-fi-ance, Her flag nob-ly

Translation used by permission of G. Schirmer

mar - ble, from tem - ples and marts, A - rise, all ye
flut - ters where breez - es are kind, To land - ward and

val - iants! your man - hood pro claim - ing, Whilst thun - ders are
sea - ward, the foe shall be brok - en, Where he - roes have

meet - ing and sa - bres are flam - ing, For hon - our, for glo - ry, the
gath - er'd Where Mar - tyrs have spo - ken And It - a - ly's throne shall be

bu - gles are call - ing, To quick - en your puls - es and glad - den your
root - ed in Free - dom, Whilst Mon - arch and peo - ple are all of one

SONG TREASURY

hearts. Then hurl our fierce foe - men far from us for
mind;

ev - er, The day— is dawn-ing which shall be our own!

Fine

La Brabançonne

Translated by

Florence Attenborough

The Belgian National Anthem

F. Campenhout

Allegro marziale

f

The years of slav-e - ry are past, ——— The

Belgian re-joic-es once more; Cou-ra-ge re-stores to him at

last ——— The — rights he held of — yore! Strong and

mf legato

firm his clasp will be ——— Keep-ing the an-cient flag un-

Translation used by permission of G. Schirmer

SONG TREASURY

furl'd To fling its mes - sage on the watch - ful world: For

King, for Right and Lib - er - ty! To fling its mes - sage on the

watch - ful world: For King, for Right and Lib - er - ty! For

King, for Right and Lib - er - ty! For King for Right and Lib - er - ty!

SONG TREASURY
Japanese National Hymn
(Kimi Ga Yo)

Largamento

May our Lord do - min - ion last, Till a thous-and years have passed.

The first system of the musical score for the Japanese National Hymn. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Largamento'. The lyrics are 'May our Lord do - min - ion last, Till a thous-and years have passed.' The piano part begins with a forte 'f' dynamic.

Change-less last, Strong and fast, As earth-root ed mass-ive stone,

The second system of the musical score. The vocal line continues with the lyrics 'Change-less last, Strong and fast, As earth-root ed mass-ive stone,'. The piano accompaniment continues with a forte 'f' dynamic. The system concludes with a 'dim.' (diminuendo) marking in the vocal line.

green and old, With the moss of a - ges - grown.

The third system of the musical score. The vocal line continues with the lyrics 'green and old, With the moss of a - ges - grown.' The piano accompaniment includes 'cresc.' (crescendo) markings in both the treble and bass staves. The system ends with a final chord in the piano part.

Men Of Harlech

J. Tilleard

Welsh Patriotic Song

Con fuoco

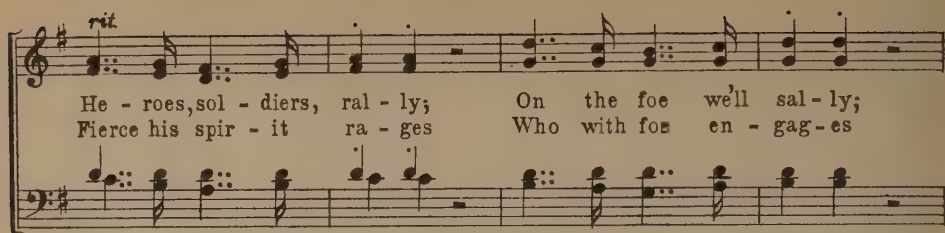
1. Har-lech, raise thy ban-ner o'er us, See the foe ar-rayed be-fore us;
2. Swords are redd'ning, life-blood pour-eth, Loud the din of bat-tle roar-eth;

Men of Mei-rion shout the cho-rus, Cam-bria live for aye!
Loud-er still the war-cry soar-eth, Cam-bria live for aye!

Shout un-til the cry is sound-ing, To our land's re-mot-est bounding,
Spears and ar-rows swift are glanc-ing, Trumpets sound-ing, charg-ers pranc-ing,

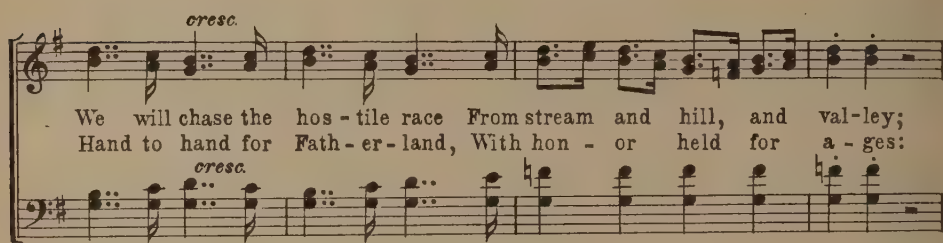
And E-ry-ri is re-sound-ing, Cam-bria live for aye!
Ser-ried ranks with shout ad-vanc-ing, Cam-bria live for aye!

rit.



He - roes, sol - diers, ral - ly; On the foe we'll sal - ly;
Fierce his spir - it ra - ges Who with fo - en - gag - es

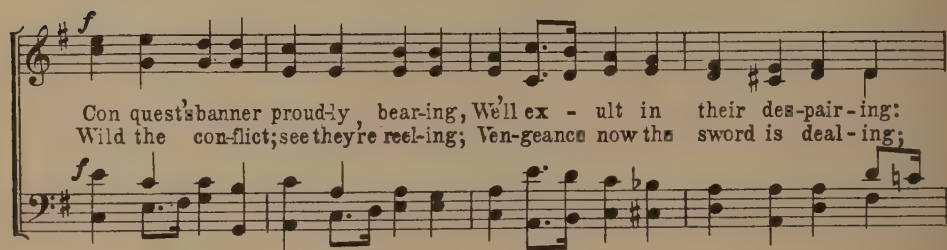
cresc.



We will chase the hos - tile race From stream and hill, and val - ley;
Hand to hand for Fath - er - land, With hon - or held for a - ges:

cresc.

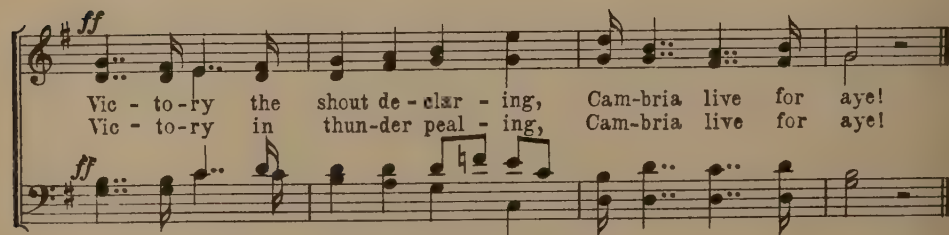
f



Con quest's banner proudly, bear - ing, We'll ex - ult in their des - pair - ing;
Wild the con - flict; see they're reel - ing; Ven - geance now the sword is deal - ing;

f

ff



Vic - to - ry the shout de - clar - ing, Cam - bria live for aye!
Vic - to - ry in thun - der peal - ing, Cam - bria live for aye!

ff

SONG TREASURY
My Homeland

Andante ♩ 80

National Song of Bohemia

Ped. * Ped. *

1. O, Home-land mine, O, Home-land
2. O, Home-land mine, O, Home-land

Ped. * Ped. *

mine! mine! Streams are rush - ing through thy dear to
In thy realms dwell, dear to

Ped. * Ped. * Ped. *

By permission of Rev. Vincent Pisek D.D.

SONG TREASURY

mead - ows; 'Mid thy rocks - sigh - fra - grant
God's - heart, Gen - tle souls - in - bod - ies

pine groves. Or - chards decked in Springs ar -
stal - wart. Clear of mind, they win suc -

ray, Scenes of Pa - - ra - dise por -
cess; Cour - age show when foes op -

tray. And this land of won - drous
press. Such the Cechs, in whom I

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* *

Red. * *Red.* * *Red.* *

Red. * *Red.* *

beau - ty, Is the Čech land, Home-land
glo - ry, Where the Čechs live is my

mine, Is the Čech land, Home-land mine.
home, Where the Čechs live is my home.

ff *rit.* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Hymne Des Marseillaise

Rouget de Lisle

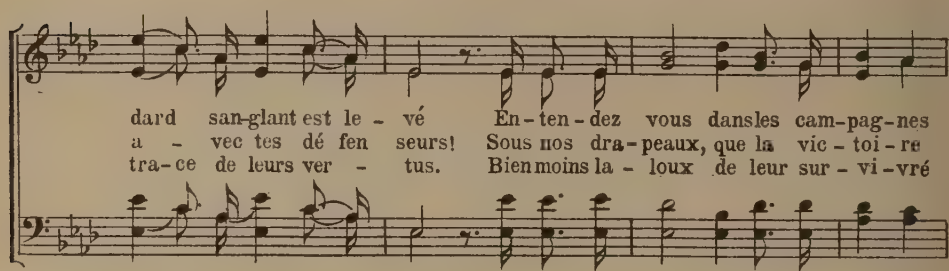
Allegro marziale

1. Al-lons, en - fants de la pa - tri - e! Le jour de gloire est
2. A-mour sa - cré de la pa - tri - e, Con-duis, sou-tiens nos
3. Nous en - tre - rons dans la car - ri - é - re Quand nos ai - nés n'y

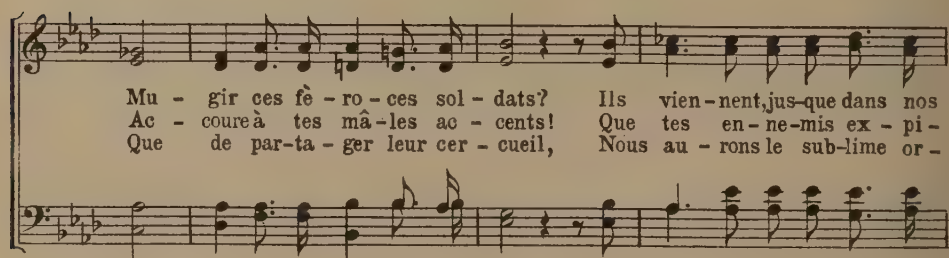
ar - ri - vé. Con - tre nous de la ty - ran - ni - e.
bras ven - geurs! Li - ber - té, Li - ber - té ché - ri - e,
se - ront plus; Nous y trou - ve - rons leur pous - sié - re



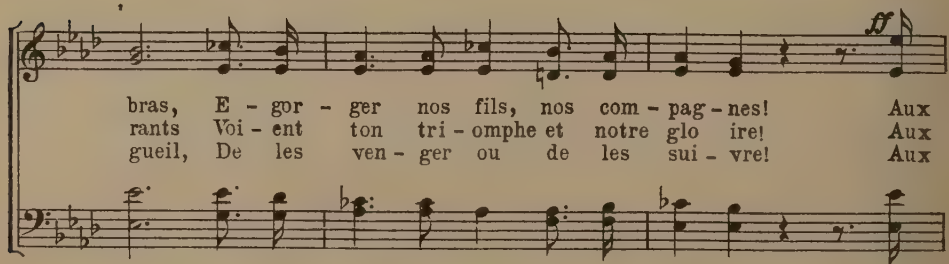
Lé - ten - dard san - glant est le - vé L'é - ten -
Com - bats a - vec tes dé - fen - seurs! Com - bats
Et la tra - ce de leurs ver - tus, Et la



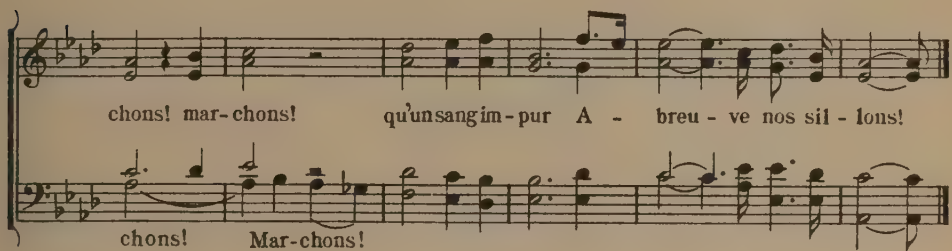
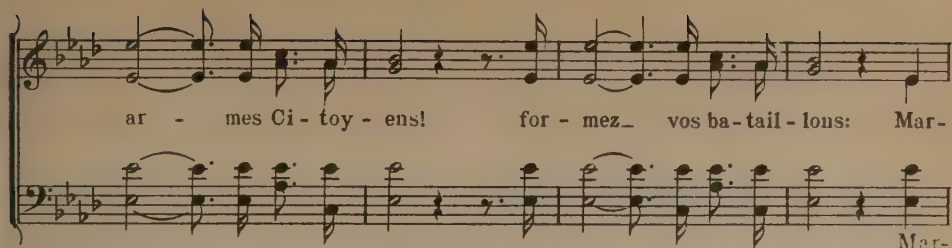
dard san - glant est le - vé En - ten - dez vous dans les cam - pag - nes
a - vec tes dé fen seurs! Sous nos dra - peaux, que la vic - toi - re
tra - ce de leurs ver - tus. Bien moins la - loux de leur sur - vi - vré



Mu - gir ces fê - ro - ces sol - dats? Ils vien - nent, jus - que dans nos
Ac - coure à tes mâ - les ac - cents! Que tes en - ne - mis ex - pi -
Que de par - ta - ger leur cer - cueil, Nous au - rons le sub - lime or -



bras, E - gor - ger nos fils, nos com - pag - nes! Aux
rants Voi - ent ton tri - omphe et notre glo ire! Aux
gueil, De les ven - ger ou de les sui - vre! Aux



1.

Ye sons of Freedom, wake to glory!
 Hark! Hark! what myriads bid you rise!
 Your children, wives and grand-sires hoary,
 Behold their tears and hear their cries!
 Behold their tears and hear their cries!
 Shall hateful tyrants mischief breeding,
 With hireling hosts a ruffian band,
 Affright and desolate the land,
 When peace and liberty lie bleeding?
 To arms, to arms, ye brave! Th' avenging sword unsheath!
 March on, march on, all hearts resolved
 On liberty or death!

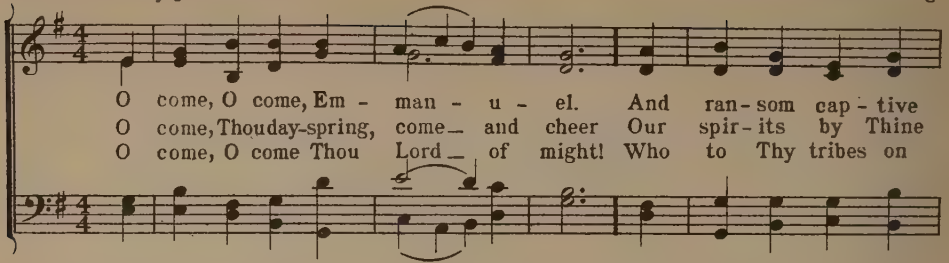
2.

O Liberty! can man resign thee?
 Once having felt thy gen'rous flame,
 Can dungeon belts and bars confine thee,
 Or whips thy noble spirit tame
 Or whips thy noble spirit tame
 Too long the world has wept, bewailing
 The blood-stained sword our conq'ers wield;
 But freedom is our sword and shield,
 And all their arts are unavailing!
 To arms, to arms, ye brave! Th' avenging sword unsheath!
 March on, march on, all hearts resolved
 On liberty or death!

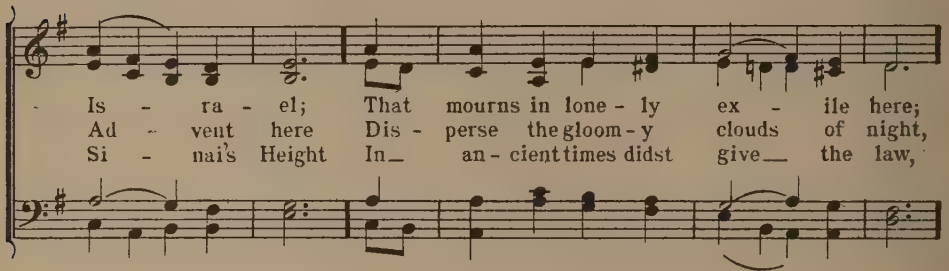
SONG TREASURY
Veni Emmanuel

Translated by J.M.Neale

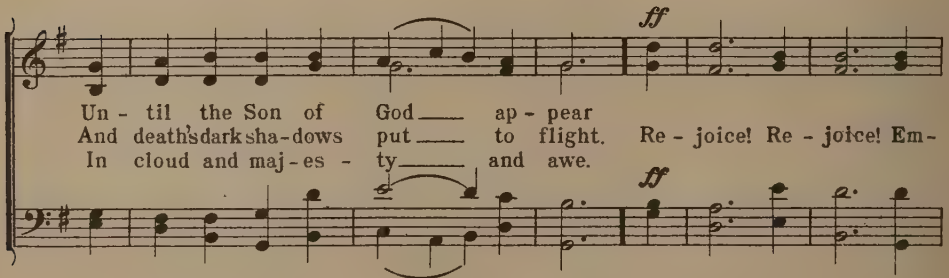
Ancient Plain Song



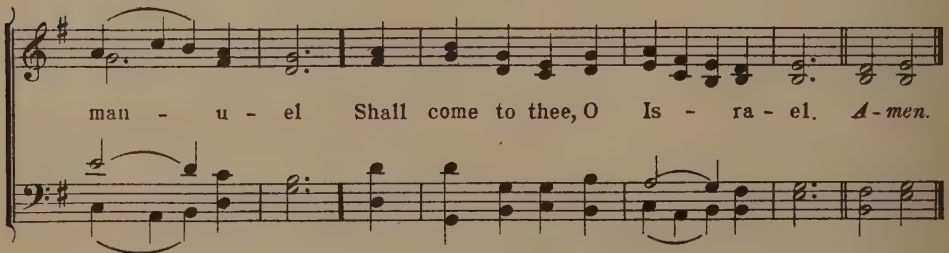
O come, O come, Em - man - u - el. And ran - som cap - tive
O come, Thouday-spring, come - and cheer Our spir - its by Thine
O come, O come Thou Lord - of might! Who to Thy tribes on



Is - ra - el; That mourns in lone - ly ex - ile here;
Ad - vent here Dis - perse the gloom - y clouds of night,
Si - nai's Height In - an - cient times didst give - the law,



Un - til the Son of God ap - pear *ff*
And death's dark sha - dows put - to flight. Re - joice! Re - joice! Em -
In cloud and maj - es - ty and awe. *ff*



man - u - el Shall come to thee, O Is - ra - el. A - men.

Anon (*Latin, 17th Cent.*)
Tr. F. Oakeley, 1841

SONG TREASURY

Adeste Fideles

John Reading

O come, all y^e faith-ful, Joy-ful and tri-um-phant, O
Sing, choirs of An-gels, Sing in ex-ul-ta-tion,
Yea, Lord, we greet Thee, Born this hap-py morn-ing

Come ye, O come ye to Beth-le-hem;
Sing, all ye ci-ti-zens of heav'n a-bove:
Je-sus, to Thee be glo-ry giv'n.

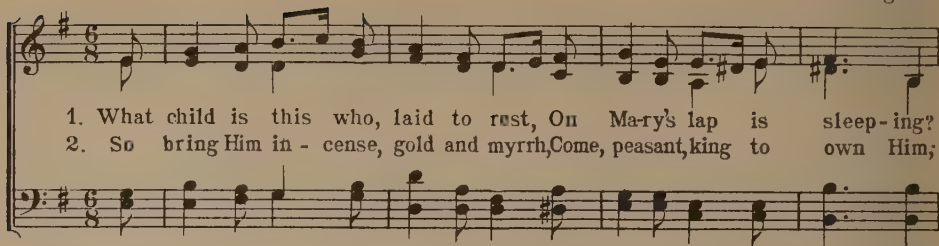
Come and be-hold Him Born, the King of An-gels;
Glo-ry to God In the high-est;
Word of the Fa-ther, Now in flesh ap-pear-ing;

After each verse *cresc.*
O come, let us a-dore Him, O come, let us a-dore Him, O

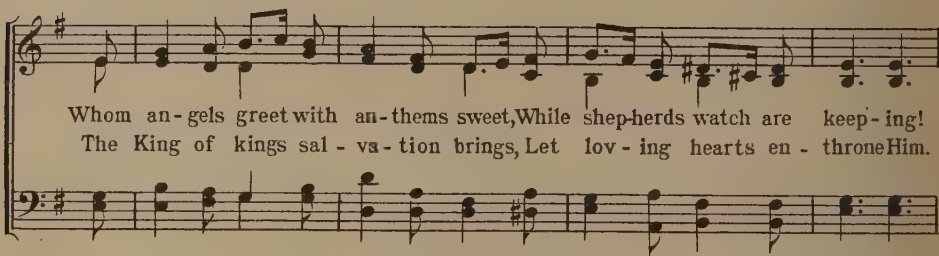
come let us a-dore Him, Christ, the Lord. *A - men.*

What Child is This

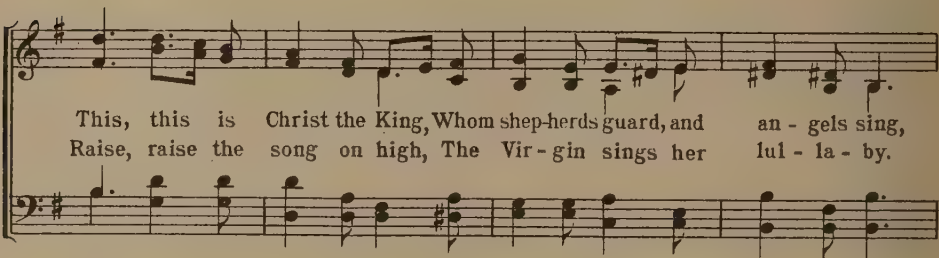
Old English



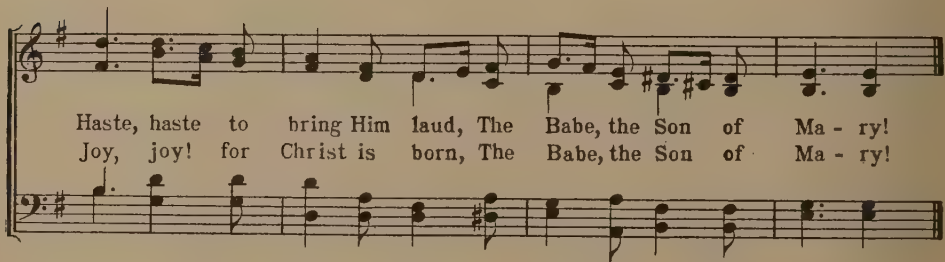
1. What child is this who, laid to rest, On Mary's lap is sleep-ing?
 2. So bring Him in - cense, gold and myrrh, Come, peasant, king to own Him;



Whom an - gels greet with an - thems sweet, While shep - herds watch are keep - ing!
 The King of kings sal - va - tion brings, Let lov - ing hearts en - throne Him.



This, this is Christ the King, Whom shep - herds guard, and an - gels sing,
 Raise, raise the song on high, The Vir - gin sings her lul - la - by.



Haste, haste to bring Him laud, The Babe, the Son of Ma - ry!
 Joy, joy! for Christ is born, The Babe, the Son of Ma - ry!

The First Nowell

Traditional

mf

1. The First Now - ell the Angel did say, Was to certain poor
 2. They look - ed up and saw a Star, Shining in the
 3. This Star drew nigh to the north - west, O'er Beth - le -

mf

Shep-herds in fields as they lay, In fields where they lay
 East, be - yond them far, And to the earth it
 hem it took its rest, And there it did both

keeping their sheep, On a cold win-ter's night that was so deep.
 gave great light, And so it con - tinued both day and night.
 stop and stay, Right ov - er the place where Jes - us lay.

Chorus

ff

Now-ell, Now-ell, Now-ell, Now - ell, Born is the King of Is - ra - el.

Silent Night

Joseph Möhr

Franz Grüber

pp

1. Si - lent night! Ho - ly night! All is — calm,
 2. Si - lent night! Ho - ly night! Shep - herds quake
 3. Si - lent night! Ho - ly night! Son of — God,

pp

all is — bright. Round yon vir - gin moth - er and Child!
 at the — sight! Glo - ries stream from Heav - en a - far,
 love's pure light Ra - diant beams from Thy ho - ly face,

Ho - ly In - fant so ten - der and mild, Sleep in heav - en - ly
 Heav'n - ly hosts — sing Al - le - lu - ia, Christ, the Sav - iour, is
 With the dawn of re - deem - ing grace, Je - sus, Lord, at Thy

peace, — Sleep — in heav - en - ly peace. —
 born! — Christ, the Sav - iour, is born! —
 birth, — Je - sus, Lord, at Thy birth. —

The Wassail Song

Old English

Traditional

Semi-Chorus

mf

1. Here we come a - was - sail - ing A -
 2. We are not dai - ly beg - gars That
 3. Good mas - ter and good Mis - tress, As
 4. We have a lit - tle purse Made of
 5. God bless the mas - ter of this house, Like -

mf

mong the leaves so green, Here we come a
 beg from door to door, But we are neigh - bor's
 you sit by the fire, Pray think of us poor
 ratch - ing*leath - er skin; We want some of your
 wise the mis - tress too; And all the lit - tle

wand - 'ring, So fair to be seen.
 chil - dren Whom you have seen be - fore.
 chil - dren Who are wand - ring in the mire.
 small change To line it well with - in.
 chil - dren That round the ta - ble go.

* Leather that will stretch

SONG TREASURY

Chorus

Love and joy come to you, And to

you your was - sail too, And God bless you, and

send you A hap - py new year, And God

send you a hap - py new year.

Three Kings Of Orient

J. H. Hopkins

John H. Hopkins

1. We three kings of O - rient are, Bear-ing gifts we trav - erse far
 2. Born a King on Beth-le-hem's plain, Gold we bring to crown Him a - gain;
 3. Frank in - cense to of-fer have I; In-cense owns a De - i - ty nigh,
 4. Myrrh is mine, it's bitter per-fume Breathes a life of gath-er-ing gloom;
 5. Glo-rious now be-hold Him a - rise, King and God and sac - ri - fice;

Field and foun-tain, moor and moun-tain, Fol-low-ing yon-der Star.
 King for - ev - er, ceas-ing nev - er O-ver us all to reign.
 Pray'r and prais-ing all men rais-ing, Wor-ship Him, God on high.
 Sor-r'wing, sigh-ing, bleed-ing, dy-ing, Seal'd in the stone-cold tomb.
 Al - le - lu - ia! Al - le - lu - ia! Earth to the Heavns re - plies.

Chorus

Oh, star of won-der, star of might, Star with roy-al beau-ty bright,

rit.
 West-ward lead-ing, still pro-ceed-ing, Guide us to the per-fect light.

"God rest you merry, gentlemen"

Old English

Traditional

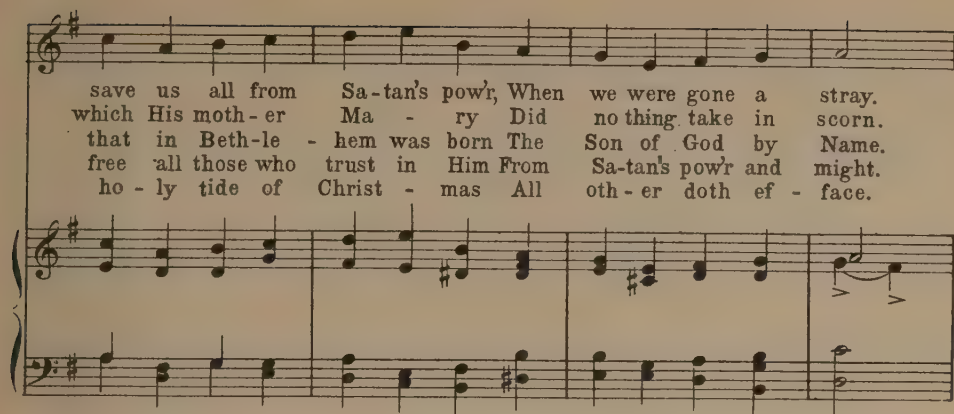
mf

1. God rest you mer - ry, gen - tle - men! Let
 2. In Beth - le - hem, in Jew - ry This
 3. From God, our Heav - ly Fa - ther, A
 4. "Fear not, then," said the An - gel, "Let
 5. Now to the Lord sing prais - es All

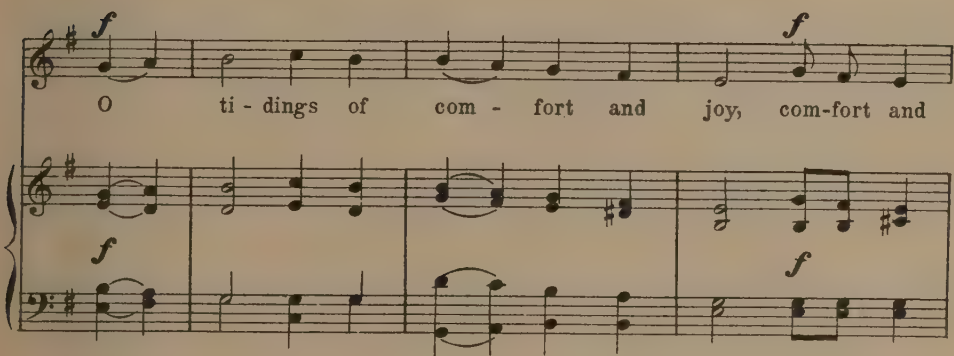
p

no - thing you dis - may, Re - mem - ber Christ, our
 bless - ed Babe was born, And laid with - in a
 bless - ed An - gel came, And un - to cer - tain
 no - thing you af - fright, This day is born a
 you with - in this place, And with true love and

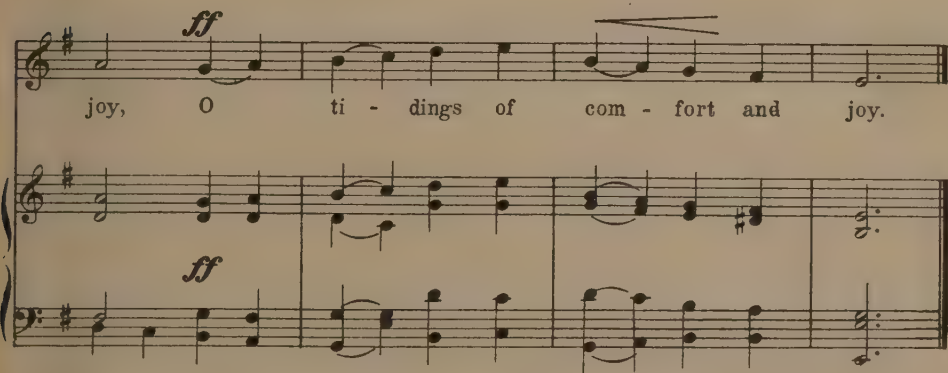
Sav - iour, Was born on Christ - mas day, To
 man - ger, Up - on this bless - ed morn; The
 Shep - herds Brought ti - dings of the same: How
 Sav - iour, Of a pure Vir - gin bright, To
 broth - er - hood Each oth - er now em - brace; This



save us all from Sa-tan's pow'r, When we were gone a stray.
 which His moth-er Ma - ry Did no thing take in scorn.
 that in Beth-le - hem was born The Son of God by Name.
 free all those who trust in Him From Sa-tan's pow'r and might.
 ho - ly tide of Christ - mas All oth - er doth ef - face.



O ti - dings of com - fort and joy, com-fort and



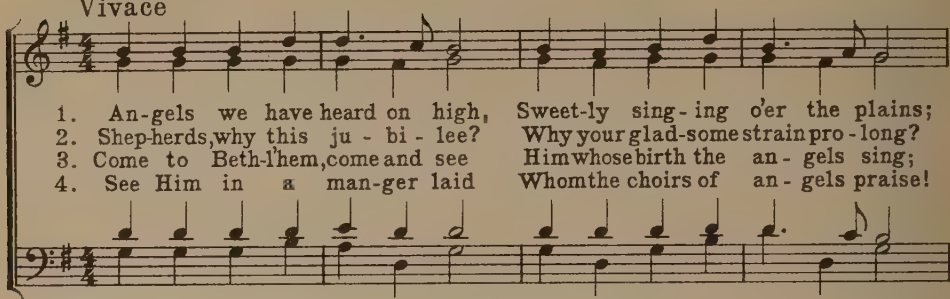
joy, O ti - dings of com - fort and joy.

Angels We Have Heard on High

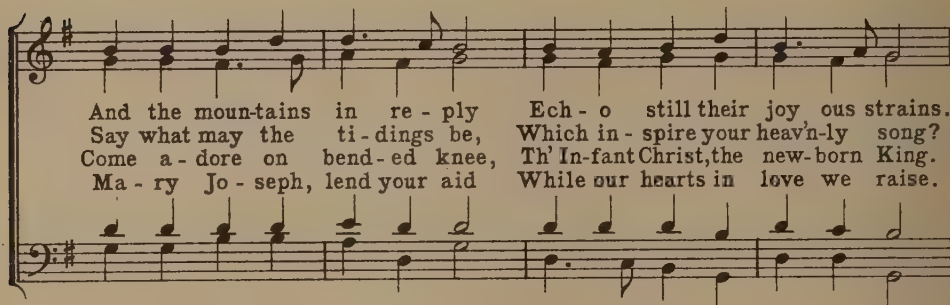
Bishop Chadwick

Traditional French Melody

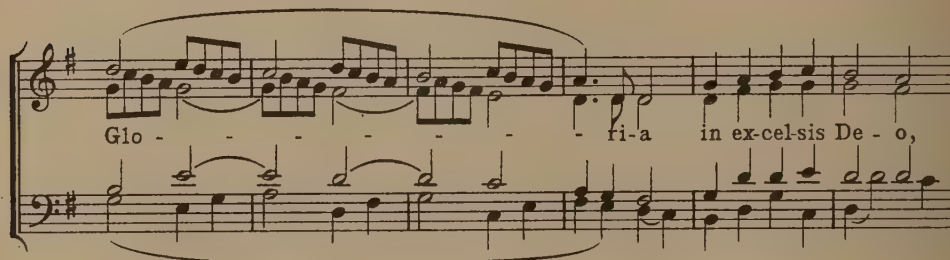
Vivace



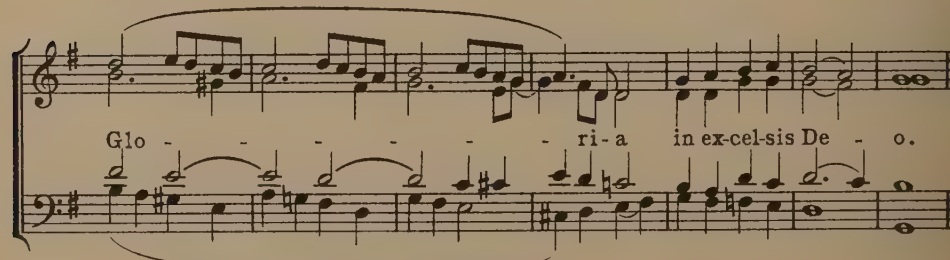
1. An-gels we have heard on high, Sweet-ly sing-ing o'er the plains;
 2. Shep-herds, why this ju-bi-lee? Why your glad-some strain pro-long?
 3. Come to Beth-le-hem, come and see Him whose birth the an-gels sing;
 4. See Him in a man-ger laid Whom the choirs of an-gels praise!



And the mountains in re-ply Ech-o still their joy-ous strains.
 Say what may the ti-dings be, Which in-spire your heav'n-ly song?
 Come a-dore on bend-ed knee, Th' In-fant Christ, the new-born King.
 Ma-ry Jo-seph, lend your aid While our hearts in love we raise.



Glo-ri-a in ex-cel-sis De-o,



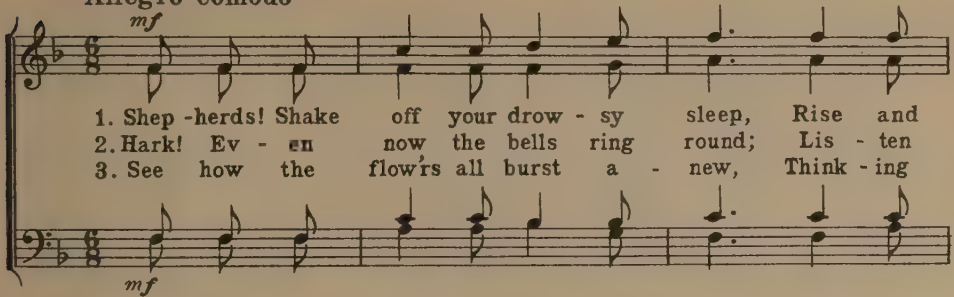
Glo-ri-a in ex-cel-sis De-o.

Shepherds, Shake Off Your Drowsy Sleep

Besançon

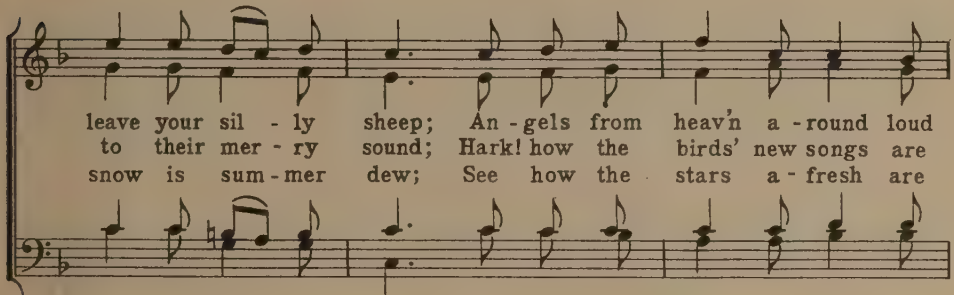
Allegro comodo

mf



1. Shep - herds! Shake off your drow - sy sleep, Rise and
 2. Hark! Ev - en now the bells ring round; Lis - ten
 3. See how the flow'rs all burst a - new, Think - ing

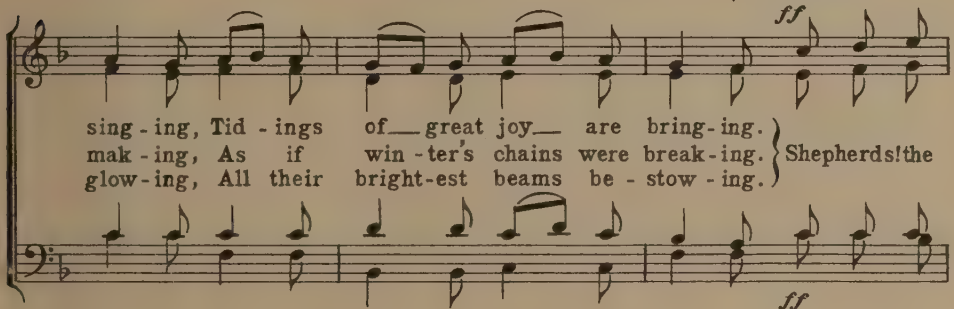
mf



leave your sil - ly sheep; An - gels from heav'n a - round loud
 to their mer - ry sound; Hark! how the birds' new songs are
 snow is sum - mer dew; See how the stars a - fresh are

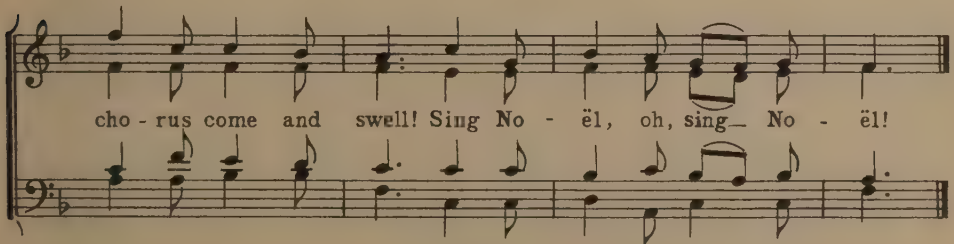
Chorus

ff



sing - ing, Tid - ings of — great joy — are bring - ing. }
 mak - ing, As if win - ter's chains were break - ing. } Shepherds! the
 glow - ing, All their bright - est beams be - stow - ing. }

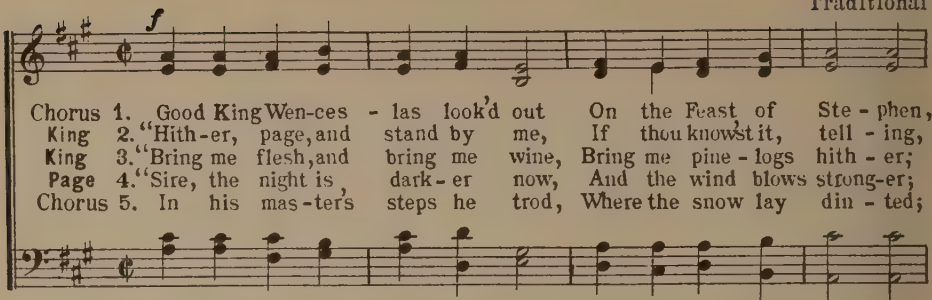
ff



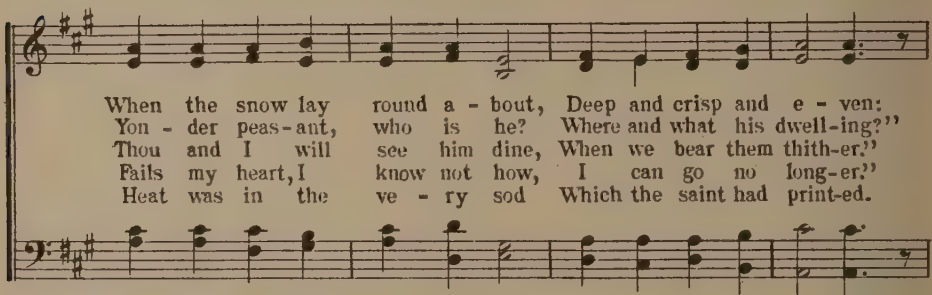
cho - rus come and swell! Sing No - ël, oh, sing — No - ël!

Good King Wenceslas

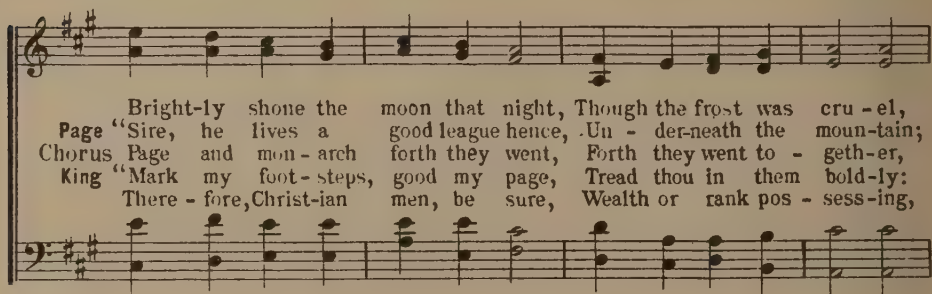
Traditional



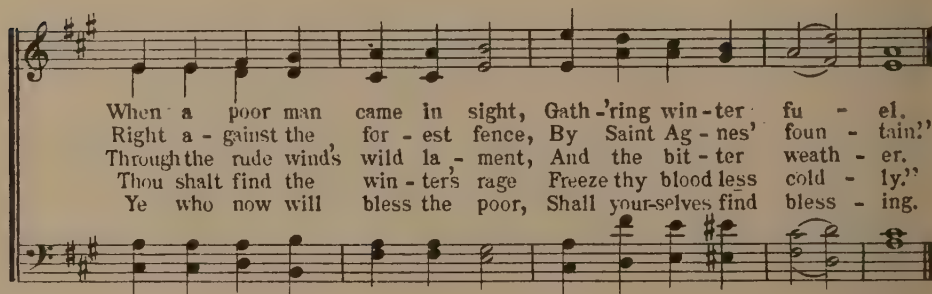
Chorus 1. Good King Wen-ces - las look'd out On the Feast of Ste - phen,
 King 2. "Hith-er, page, and stand by me, If thou know'st it, tell - ing,
 King 3. "Bring me flesh, and bring me wine, Bring me pine - logs hith - er;
 Page 4. "Sire, the night is, dark-er now, And the wind blows strong-er;
 Chorus 5. In his mas - ters steps he trod, Where the snow lay din - ted;



When the snow lay round a - bout, Deep and crisp and e - ven:
 Yon - der peas - ant, who is he? Where and what his dwell - ing?"
 Thou and I will see him dine, When we bear them thith - er?"
 Fails my heart, I know not how, I can go no long - er?"
 Heat was in the ve - ry sod Which the saint had print - ed.



Bright - ly shone the moon that night, Though the frost was cru - el,
 Page "Sire, he lives a good league hence, Un - der - neath the moun - tain;
 Chorus Page and mon - arch forth they went, Forth they went to - geth - er,
 King "Mark my foot - steps, good my page, Tread thou in them bold - ly:
 There - fore, Christ - ian men, be sure, Wealth or rank pos - sess - ing,



When a poor man came in sight, Gath - ring win - ter fu - el,
 Right a - gainst the for - est fence, By Saint Ag - nes' foun - tain?"
 Through the rude wind's wild la - ment, And the bit - ter weath - er,
 Thou shalt find the win - ter's rage Freeze thy blood less cold - ly."
 Ye who now will bless the poor, Shall your - selves find bless - ing.

O bienheureuse nuit

Carol of Basse-Normandy

pp

slow

1. O night, 'peace-ful and blest! For
3. O morn, ra-diant with love! The

now Je - sus doth rest, Near His fond watch-ful mo - ther! Soft
choirs hymn thee a - bove; For their watch now is end - ed! On

cresc.

light o'er Him doth shine, A - round, bright an - gels hov - er,
high, songs nev-er cease, While ours with theirs are blend - ed,

cresc.

mf 1 He is the Child Di - vine. 2 He is the Prince of Peace.

mf colla voce *a tempo* *mf rall.* *dim.*

SONG TREASURY
The Boar's Head Carol

Old English

Tradional

In Elizabethan days, the boar's head was the first dish on Christmas Day and was carried to the table with much state and ceremony.

Slow and majestic

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, and a half note G4. The lyrics are "The boar's head in hand bear I, Be -". The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand, all in a slow, majestic tempo.

The second system of the musical score. The vocal line continues with a half note G4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, and a half note G4. The lyrics are "deck'd with bays and ros - ma - ry. And I pray you, my mas - ters,". The tempo markings "rall." and "a tempo" are placed above the vocal line. The piano accompaniment continues with chords and single notes, with a "rall." marking in the left hand.

The third system of the musical score. The vocal line continues with a half note G4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, and a half note G4. The lyrics are "be mer - ry, Quot es - tis in con - vi - vi - o." The tempo markings "rall." and "a tempo" are placed above the vocal line. The piano accompaniment continues with chords and single notes, with a "rall." marking in the left hand.

Chorus

rall.

f

rall.

Ca - put a - pri de - fe - ro, Red - dens laud - es do - mi - no.

Second Verse

Solo

rall.

a tempo

The boar's head as I un - der - stand, Is the
brav - est dish in all the land; When thus be - deck'd with a
gay gar - land, Let us Ser - vi - re can - ti - co.

Third Verse

Solo

rall.

a tempo

rall.

Our stew - ard hath pro - vi - ded this in
ho - nour of the King of Bliss; Which on this day to be
serv - ed is In Re - gi - men - si a - tri - o.

SONG TREASURY

Break forth, O beauteous heavenly light

Choral from "The Christmas Oratorio"

J.S. Bach

Adagio

TREBLE

ALTO

TENOR

BASS

PIANO

Break forth, O beaut-eous heav'n - ly light, And

Break forth, O beaut-eous heav'n - ly light, And

Break forth, O beaut-eous heav'n - ly light, And

Break forth, O beaut-eous heav'n - ly light, And

Break forth, O beaut-eous heav'n - ly light, And

ush - er in the morn - ing; Ye shep - herds, shrink not

ush - er in the morn - ing; Ye shep - herds, shrink not

ush - er in the morn - ing; Ye shep - herds, shrink not

ush - er in the morn - ing; Ye shep - herds, shrink not

ush - er in the morn - ing; Ye shep - herds, shrink not

SONG TREASURY

with af-fright, But hear the an-gels warn-ing. This

with af-fright, But hear the an-gels warn-ing. This

with af-fright, But hear the an-gels warn-ing. This

with af-fright, But hear the an-gels warn-ing. This

Child, now weak in in-fan-cy, Our con-fi-dence and *cresc.*

Child, now weak in in-fan-cy, Our con-fi-dence and *cresc.*

Child, now weak in in-fan-cy, Our con-fi-dence and *cresc.*

Child, now weak in in-fan-cy, Our con-fi-dence and *cresc.*

SONG TREASURY

ff

joy shall be, The pow'r of Sa - tan

joy shall be, The pow'r of Sa - tan

joy shall be, The pow'r of Sa - tan

joy shall be, The pow'r of Sa - tan

p

break - ing, Our peace e - ter - nal mak - ing.

break - ing, Our peace e - ter - nal mak - ing.

break - ing, Our peace e - ter - nal mak - ing.

break - ing, Our peace e - ter - nal mak - ing.

Deck The Hall

Welsh Melody
"Nos Galan"

Traditional

Con Anima *mf* *f*

1. Deck the hall with boughs of hol-ly, Fa, la, la, la, la, la, la, la, la, la;
 2. See the blaz-ing yule before us, Fa, la, la, la, la, la, la, la, la, la;

mf *f*

'Tis the sea-son to be jol-ly, Fa, la, la, la, la, la, la, la, la, la;
 Strike the harp and join the cho-rus, Fa, la, la, la, la, la, la, la, la, la;

cresc. *f*

Don we now our gay ap-par-el, Fa, la, la, la, la, la, la, la, la, la;
 Fol-low me in mer-ry mea-sure, Fa, la, la, la, la, la, la, la, la, la;

mf *f*

Troll the an-cient Christmas car-ol, Fa, la, la, la, la, la, la, la, la, la.
 While I tell of Christmas treas-ure, Fa, la, la, la, la, la, la, la, la, la.

SONG TREASURY

Noël! Noël!

Andante

Old English

mf

1. Mas - ters in this hall, — Hear ye news to - day;
 2. Quoth I, "Fel - lows mine, Why this guise sit ye?
 3. Ox and ass Him know, Kneel - ing on their knee,

mf

Brought from o - ver sea, — And ev - er I you pray;
 Mak - ing but dull cheer, — Shep - herds though ye be?"
 Won - drous joy had I This lit - tle babe to see;

Shep - herds many and one — Sat a - mong the sheep, —
 Quoth these fel - lows then: — "To Beth -'lem Town we go, — To
 This is Christ the Lord, — Mas - ters, be ye glad! —

No man spake more word — Then they had been a - sleep.
 see a Might - y Lord — Lie in man - ger low."
 Christ - mas is come in, — And no folk should be sad.

No - ëll No - ëll No - ëll No - ël sing we clear! Holp - en

are all folk on earth, Born_ is God's Son so dear.

Come, Sound His Praise

Isaac Watts

Isaac Smith

1. Come, sound his praise a - broad, And hymns of glo - ry_ sing: Je -
2. He formed the deeps, un - known; He gave the seas their bound; The

ho - vah is the sov - 'reign God, The u - ni - ver - sal King.
wa - tr'y worlds are all_ his_ own, And all_ the sol - id ground.

Creation

J. Addison

F. J. Haydn

The spa - cious fir - ma - ment on high,
 Soon as the eve - 'ning shades pre - vail,
 What though in sol - emn si - lence all

With all the blue e - the - real sky.
 The moon takes up the won - drous tale,
 Move round this dark ter - res - trial ball;

And span - gled heav'ns, a shin - ing frame,
 And night - ly to the list - 'ning earth
 What though no real voice nor sound

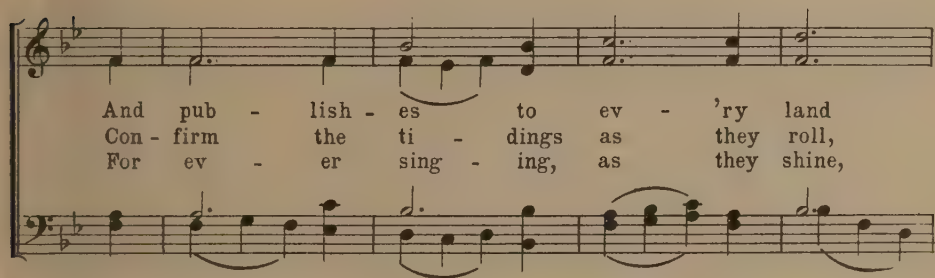
Their great O - rig - i - nal pro - claim.
 Re - peats the sto - ry of her birth;
 A - midst their ra - diant orbs be found;



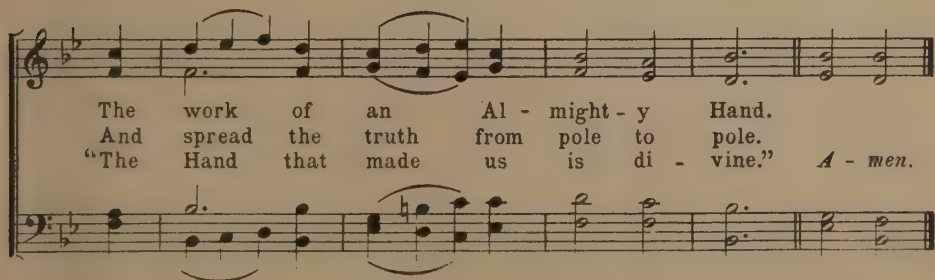
Th'un - wear - ied sun from day to day,
 Whilst all the stars that round her burn,
 In rea - son's ear they all re - joice,



Does his Cre - a - tor's pow'r dis - play,
 And all the plan - ets in their turn,
 And ut - ter forth a glo - rious voice;



And pub - lish - es to ev - 'ry land
 Con - firm the ti - dings as they roll,
 For ev - er sing - ing, as they shine,



The work of an Al - might - y Hand.
 And spread the truth from pole to pole.
 "The Hand that made us is di - vine." A - men.

SONG TREASURY
St. Gertrude

S. Baring Gould

Arthur Sullivan

On - ward Chris - tian sol - diers March - ing as to war,
Like a might - y ar - my Moves the Church of God;
On - ward, then, ye peo - ple! Join our hap - py throng!

With the cross of Jes - us Go - ing on be - fore!
Broth - ers, we are tread - ing Where the saints have trod;
Blend with ours your voic - es In the tri - umph song,

Christ the roy - al Mas - ter Leads a - gainst the foe;
We are not di - vid - ed, All one bo - dy we,
Glo - ry, laud and hon - or, Un - to Christ the King;

For - ward in - to bat - tle, See, His ban - ners go.
One in hope and doc - trine, One in char - i - ty
This thro count - less a - ges Men and an - gels sing.

On - ward Chris - tian sol - diers march - ing as to war, With the

With the cross of Jes - us Go - ing on be - fore! A - men.
cross of

With the cross of

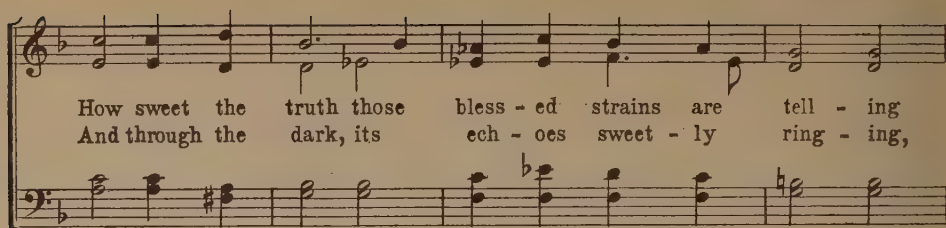
Vox Angelica

F. W. Faber

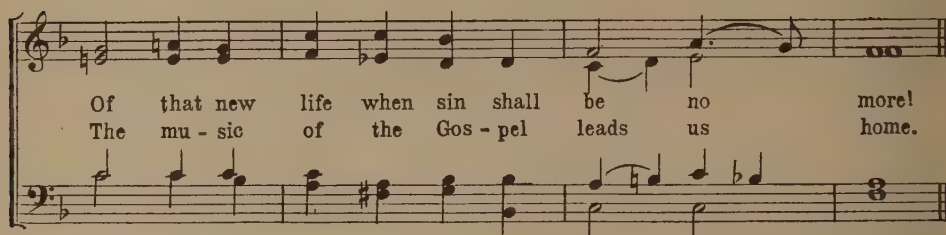
J. B. Dykes

1. Hark, hark, my soul, An - gel - ic songs are swell - ing
2. On - ward we go for still we hear them sing - ing,

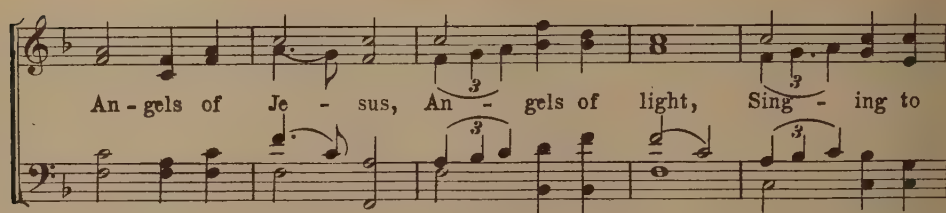
O'er earth's green fields and o - ceans wave - beat shore;
"Come, wea - ry souls, for Je - sus bids you come;



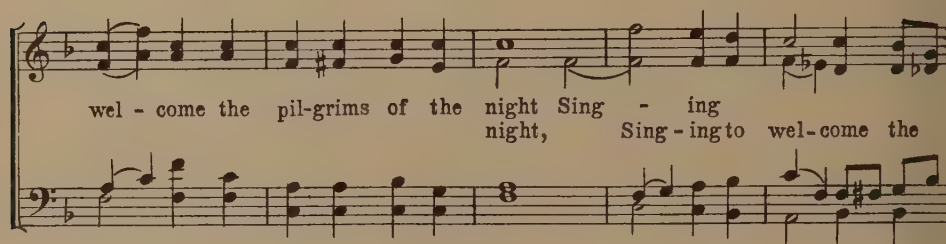
How sweet the truth those bless - ed strains are tell - ing
And through the dark, its ech - oes sweet - ly ring - ing,



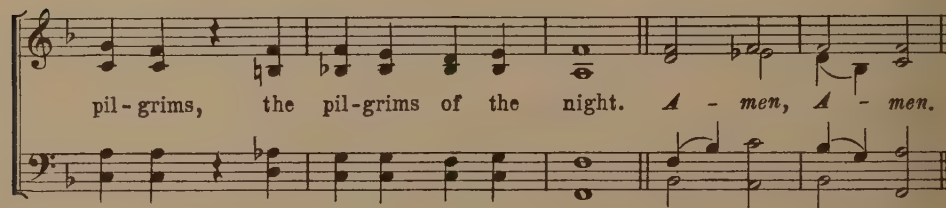
Of that new life when sin shall be no more!
The mu - sic of the Gos - pel leads us home.



An - gels of Je - sus, An - gels of light, Sing - ing to



wel - come the pil-grims of the night Sing - ing
night, Sing - ing to wel - come the

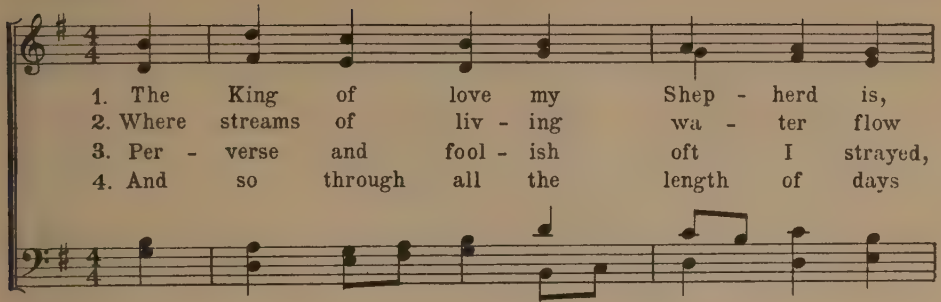


pil - grims, the pil-grims of the night. A - men, A - men.

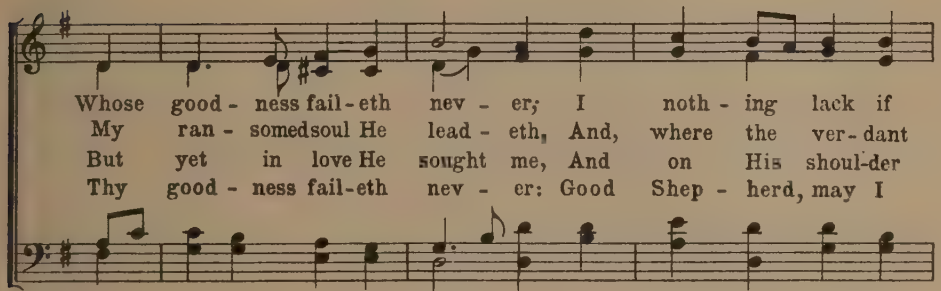
SONG TREASURY
Dominus Regit Me

H. W. Baker

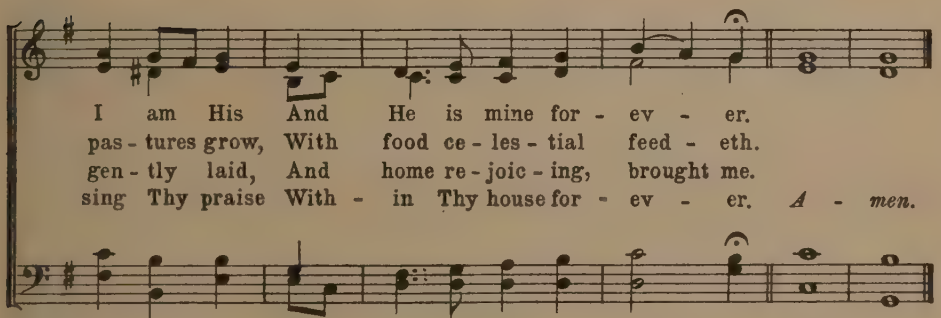
J. B. Dykes



1. The King of love my Shep - herd is,
 2. Where streams of liv - ing wa - ter flow
 3. Per - verse and fool - ish oft I strayed,
 4. And so through all the length of days



Whose good - ness fail - eth nev - er; I noth - ing lack if
 My ran - som soul He lead - eth, And, where the ver - dant
 But yet in love He sought me, And on His shoul - der
 Thy good - ness fail - eth nev - er: Good Shep - herd, may I



I am His And He is mine for - ev - er.
 pas - tures grow, With food ce - les - tial feed - eth.
 gen - tly laid, And home re - joic - ing, brought me.
 sing Thy praise With - in Thy house for - ev - er. A - men.

SONG TREASURY

Canonbury

Charles Wesley

Schumann

Forth in Thy Name, O Lord, I go,
The task Thy wis - dom hath as - signed
For Thee de - light - ful - ly em - ploy

My dai - ly la - bor to pur - sue,
Oh, let me cheer - ful - ly ful - fil;
What - e'er Thy boun - teous grace hath giv'n,

Thee on - ly Thee, re - solved to know
In all my works Thy pres - ence find,
And run my course with e - ven joy,

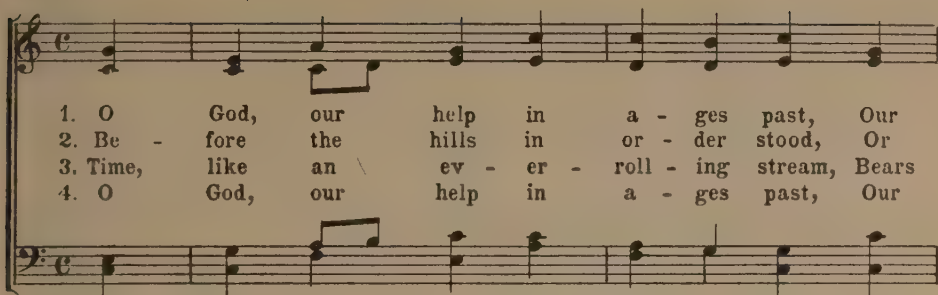
In all I think, or speak, or do.
And prove Thy good and per - fect will.
And close - ly walk with Thee to heav'n. A - men.

SONG TREASURY

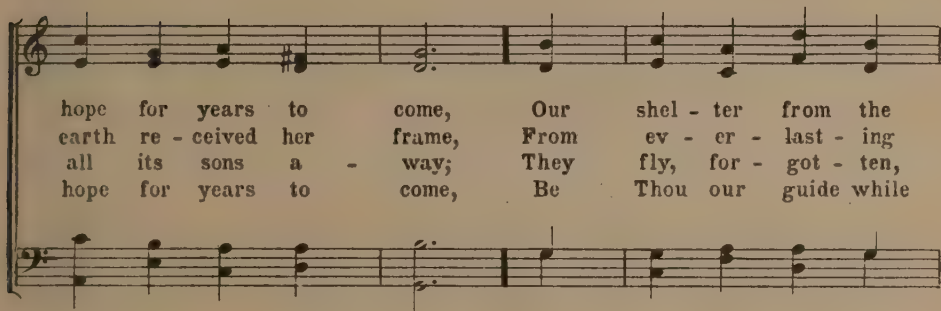
Saint Anne

I. Watts

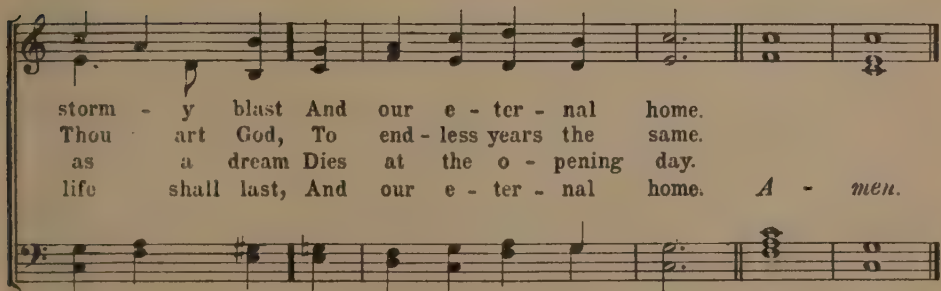
W. Croft



1. O God, our help in a - ges past, Our
 2. Be - fore the hills in or - der stood, Or
 3. Time, like an ev - er - roll - ing stream, Bears
 4. O God, our help in a - ges past, Our



hope for years to come, Our shel - ter from the
 earth re - ceived her frame, From ev - er - last - ing
 all its sons a - way; They fly, for - got - ten,
 hope for years to come, Be Thou our guide while

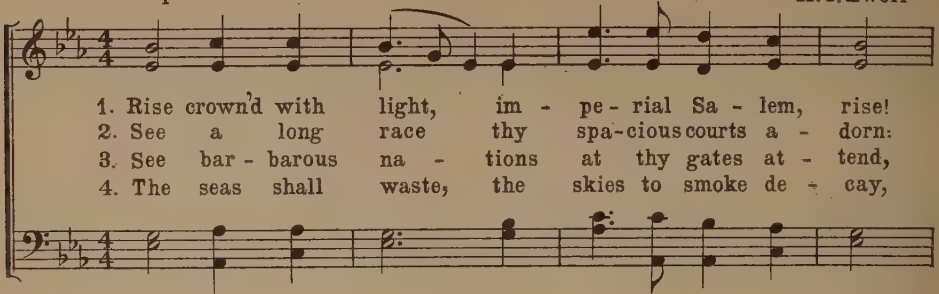


storm - y blast And our e - ter - nal home.
 Thou art God, To end - less years the same.
 as a dream Dies at the o - pening day.
 life shall last, And our e - ter - nal home. A - men.

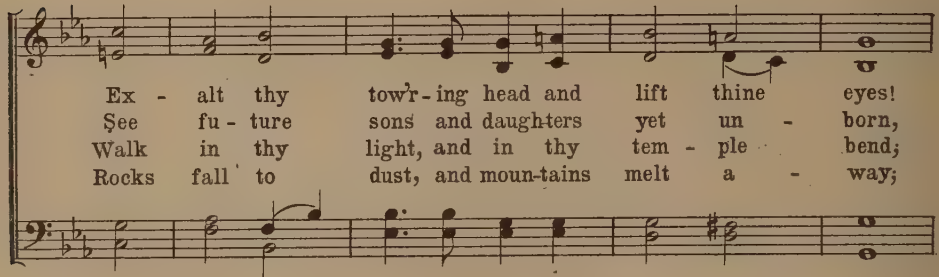
SONG TREASURY
Rise Crowned With Light

Russian Hymn
A. T. Lwoff

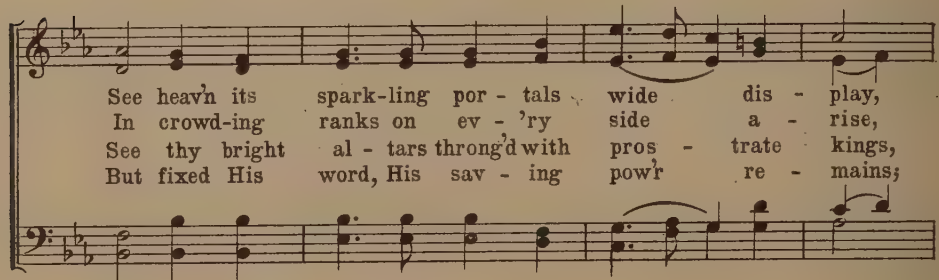
Alexander Pope



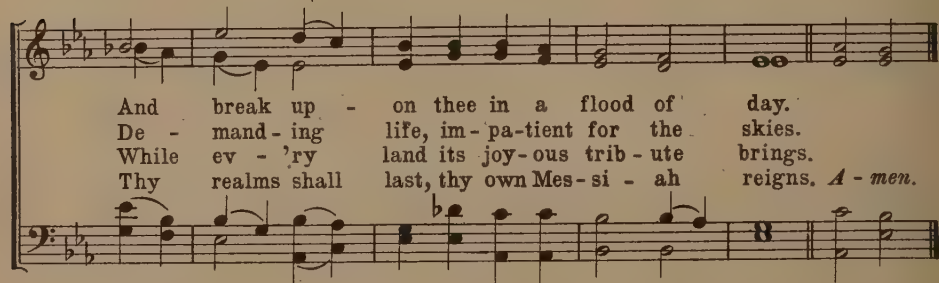
1. Rise crown'd with light, im - pe - rial Sa - lem, rise!
 2. See a long race thy spa-cious courts a - dorn:
 3. See bar - barous na - tions at thy gates at - tend,
 4. The seas shall waste, the skies to smoke de - cay,



Ex - alt thy tow'r-ing head and lift thine eyes!
 See fu - ture sons and daughters yet un - born,
 Walk in thy light, and in thy tem - ple bend;
 Rocks fall to dust, and moun-tains melt a - way;



See heav'n its spark-ling por - tals wide dis - play,
 In crowd-ing ranks on ev - 'ry side a - rise,
 See thy bright al - tars throng'd with pros - trate kings,
 But fixed His word, His sav - ing pow'r re - mains;



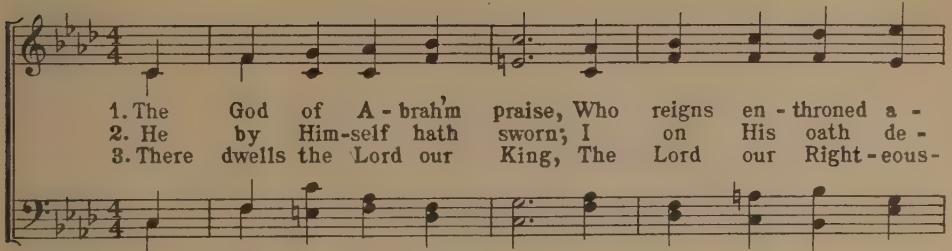
And break up - on thee in a flood of day.
 De - mand - ing life, im - pa - tient for the skies.
 While ev - 'ry land its joy - ous trib - ute brings.
 Thy realms shall last, thy own Mes - si - ah reigns. A - men.

SONG TREASURY

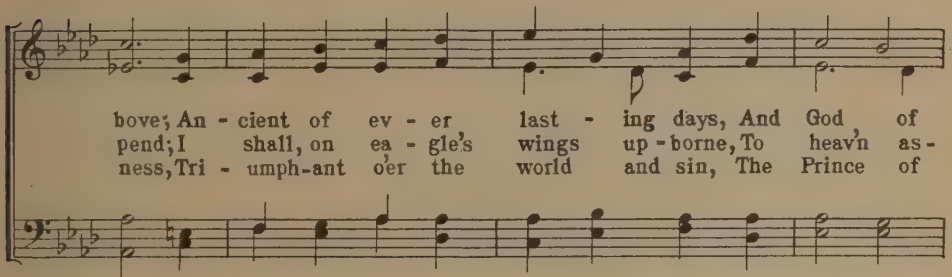
Leoni

T. Olivers

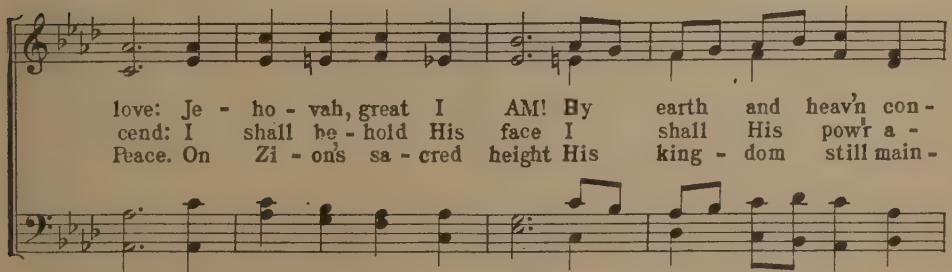
Jewish Melody



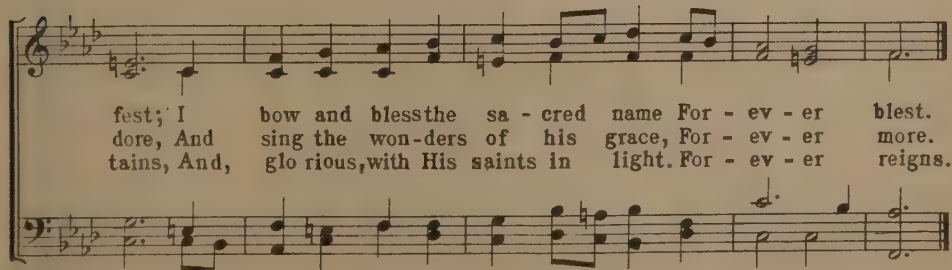
1. The God of A - brah'm praise, Who reigns en - throned a -
 2. He by Him-self hath sworn; I on His oath de -
 3. There dwells the Lord our King, The Lord our Right - eous -



bove; An - cient of ev - er last - ing days, And God of
 pend; I shall, on ea - gle's wings up - borne, To heav'n as -
 ness, Tri - umph - ant o'er the world and sin, The Prince of



love: Je - ho - vah, great I AM! By earth and heav'n con -
 cend: I shall be - hold His face I shall His pow'r a -
 Peace. On Zi - on's sa - cred height His king - dom still main -



fest; I bow and blessthe sa - cred name For - ev - er blest.
 dore, And sing the won - ders of his grace, For - ev - er more.
 tains, And, glo - rious, with His saints in light. For - ev - er reigns.

O God, Beneath Thy Guiding Hand

Leonard Bacon

(1883)

John Hatton

(-1793)

1. O God, be - neath Thy guid - ing hand,
 2. Thou heard'st, well pleased, the song, the prayer:
 3. Laws, free - dom, truth, and faith in God
 4. And here Thy name, O God of love,

Our ex - iled fa - thers crossed the sea;
 Thy bless - ing came; and still its power
 Came with those ex - iles o'er the waves;
 Their chil - dren's child - ren shall a - dore,

And when they trod the win - try strand,
 Shall on - ward, through all a - ges, bear
 And where their pil - grim feet have trod,
 Till these e - ter - nal hills re - move,

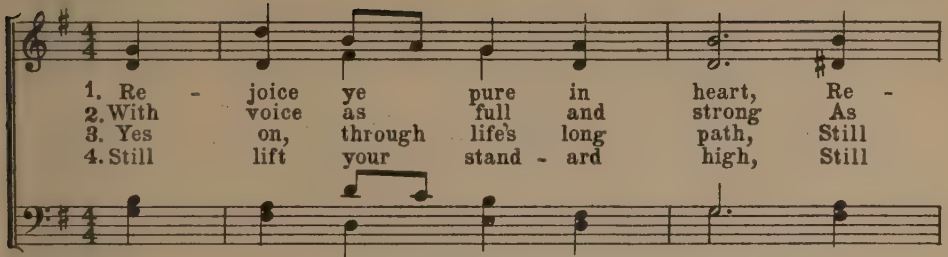
With prayer and psalm they wor - ship'd Thee.
 The mem - 'ry of that ho - ly hour.
 The God they trust - ed guards their graves.
 And spring a - dorns the earth no more. A - men.

SONG TREASURY

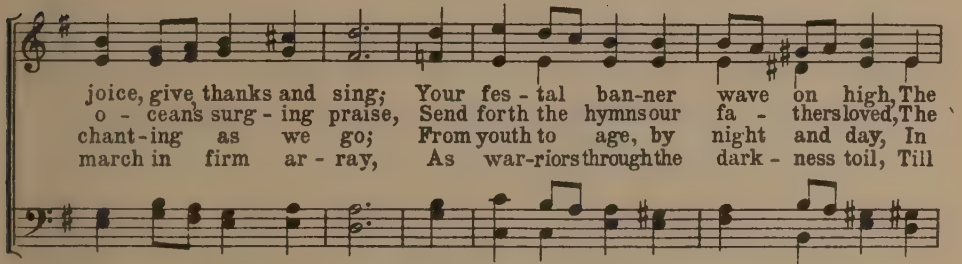
Marion

E. H. Plumptree

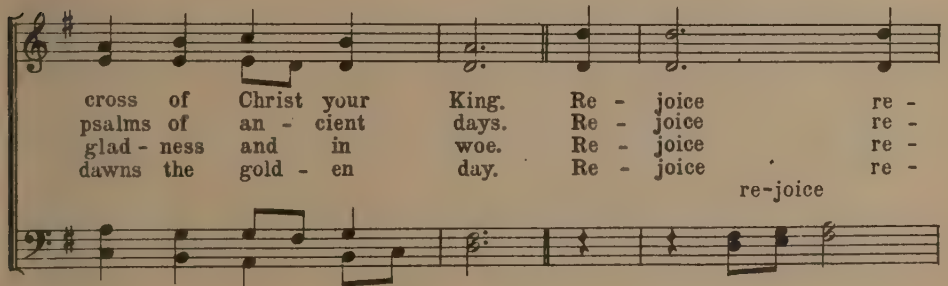
A. H. Messiter



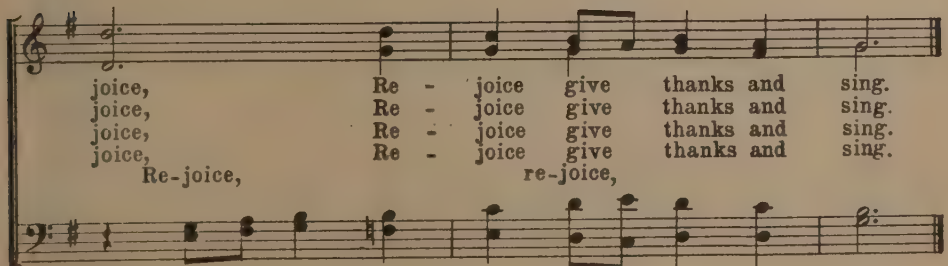
1. Re - jice ye pure in heart, Re -
 2. With voice as full and strong As
 3. Yes on, through life's long path, Still
 4. Still lift your stand - ard high, Still



joice, give thanks and sing; Your fes - tal ban - ner wave on high, The
 o - ceans surg - ing praise, Send forth the hymns our fa - thers loved, The
 chant - ing as we go; From youth to age, by night and day, In
 march in firm ar - ray, As war - riors through the dark - ness toil, Till



cross of Christ your King. Re - jice re -
 psalms of an - cient days. Re - jice re -
 glad - ness and in woe. Re - jice re -
 dawns the gold - en day. Re - jice re -
 re-joyce



joice, Re - jice give thanks and sing.
 joice, Re - jice give thanks and sing.
 joice, Re - jice give thanks and sing.
 joice, Re - jice give thanks and sing.
 Re-joyce, re-joyce,

SONG TREASURY

National Hymn

D.C. Roberts

G.W. Warren

ff *3* *Trumpets before each verse* *Voice alone*

1. God of our fath - ers, Whose al - migh - ty
 2. They love di - vine hath led us in the
 3. From wars a - larms, from dead - ly pes - ti -
 4. Re - fresh Thy peo - ple on their toil - some

3 *With Organ*

hand Leads forth in beau - ty all the star - ry
 past, In this free land our lot by Thee is
 lence, Be Thy strong arm our ev - er sure de -
 way, Lead us from night to nev - er - end - ing

3 *cresc.*

band Of shin - ing worlds in splen - dor through the
 cast; Be Thou our rul - er, guard ian, guide and
 fence; Thy true re - lig - ion in our hearts in -
 day; Fill all our lives with love and grace di -

3 *Largando*

skies, Our grate - ful songs be - fore Thy throne a - rise.
 stay, Thy word our law, Thy paths our chos - en way.
 crease, Thy bount - eous good - ness nour - ish us in peace.
 vine, And glo - ry, laud and praise be ev - er Thine. (Amen)

ff

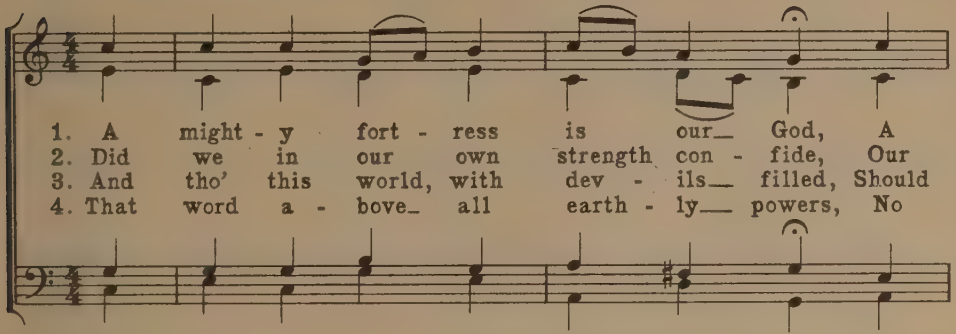
By permission of the Editors of the Tucker Hymnal

A Mighty Fortress is Our God

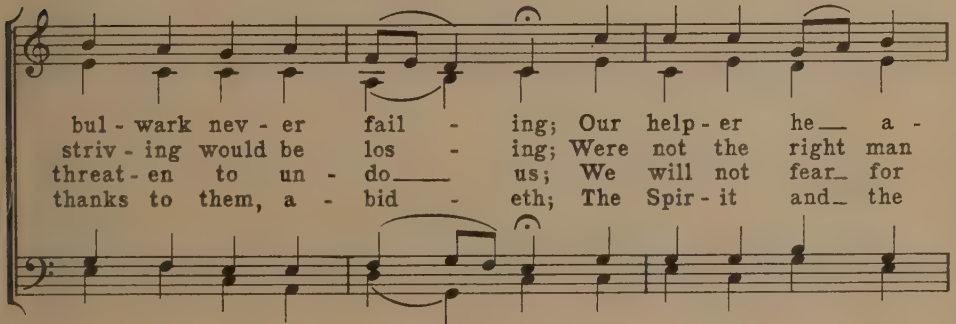
Martin Luther, 1529

Translated by Frederick H. Hedge, 1853

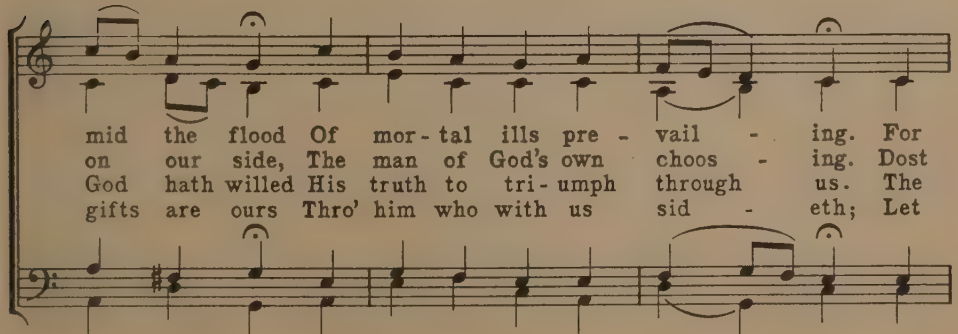
Martin Luther



1. A might - y fort - ress is our God, A
 2. Did we in our own strength con - fide, Our
 3. And tho' this world, with dev - ils filled, Should
 4. That word a - bove all earth - ly powers, No

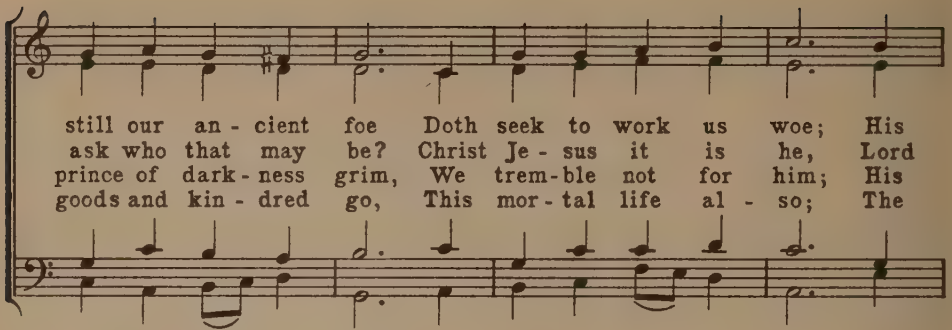


bul - wark nev - er fail - ing; Our help - er he a -
 striv - ing would be los - ing; Were not the right man
 threat - en to un - do us; We will not fear for
 thanks to them, a - bid - eth; The Spir - it and the

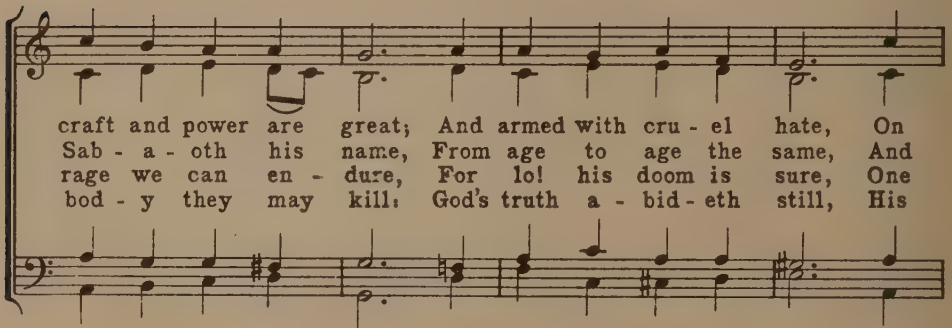


mid the flood Of mor - tal ills pre - vail - ing. For
 on our side, The man of God's own choos - ing. Dost
 God hath willed His truth to tri - umph through us. The
 gifts are ours Thro' him who with us sid - eth; Let

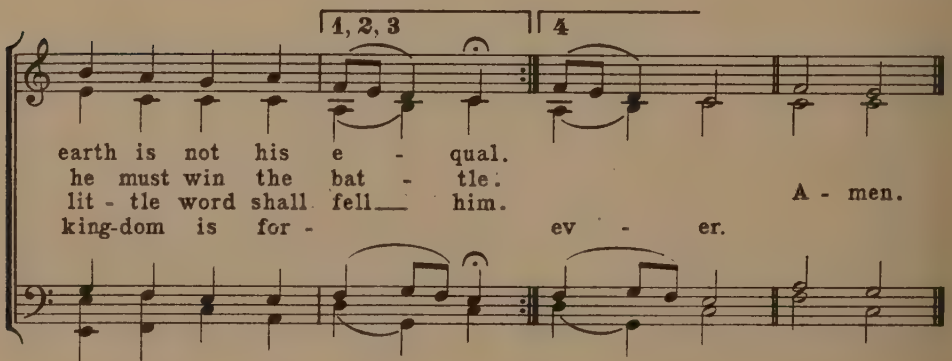
SONG TREASURY



still our an - cient foe Doth seek to work us woe; His
ask who that may be? Christ Je - sus it is he, Lord
prince of dark - ness grim, We trem - ble not for him; His
goods and kin - dred go, This mor - tal life al - so; The



craft and power are great; And armed with cru - el hate, On
Sab - a - oth his name, From age to age the same, And
rage we can en - dure, For lo! his doom is sure, One
bod - y they may kill; God's truth a - bid - eth still, His



1, 2, 3 4
earth is not his e - qual.
he must win the bat - tle.
lit - tle word shall fell him. A - men.
king - dom is for - ev - er.

Now with Creations Morning Song

Aurelius Clemens Prudentius (5th Century)

Ludwig van Beethoven

1. Now with cre - a - tion's morn - ing song Let us, as
 2. Oh, may the morn, so pure, so clear, Its own sweet
 3. And ev - er, as the day glides by, May we the
 4. Grant us, O God, in love to Thee, Clear eyes to

chil - dren of the day, With wake - ned heart and
 calm in us in - still! A guile - less mind, a
 bu - sy sens - es rein; Keep guard up - on the
 meas - ure things be - low; Faith the in - vis - i -

pur - pose strong, The work of dark - ness cast a - way.
 heart sin - cere, Sim - plic - i - ty of word and will.
 hand and eye, Nor let the con - science suf - fer stain.
 ble to see, And wis - dom, Thee in all to know.

Let Us with a Gladsome Mind

John Milton
(1628)The Parish Choir
(1850)

1. Let us with a glad-some mind Praise the Lord, for He is kind:
 2. He with all commanding might, Filled the new-made world with light;
 3. All things living He doth feed; His full hand supplies the need:

For His mercies aye endure Ever faithful ever sure. A - men.

O, Give Thanks

Canon

I
O, give thanks, O, give thanks, O, give thanks un -

II
to the Lord, for He is gracious and His mer - cy en -

dur - eth, en dur - eth for ev - er.

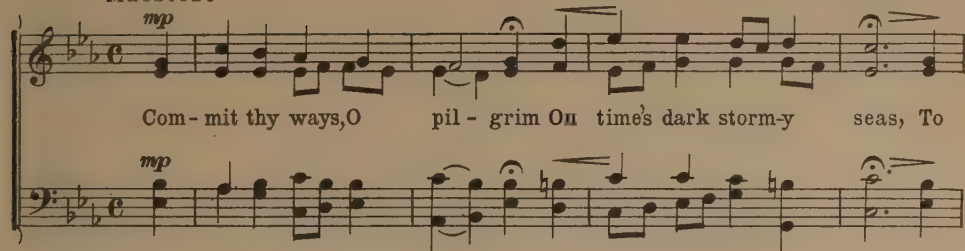
Chorale

From "St Matthew Passion"

By Johann Sebastian Bach

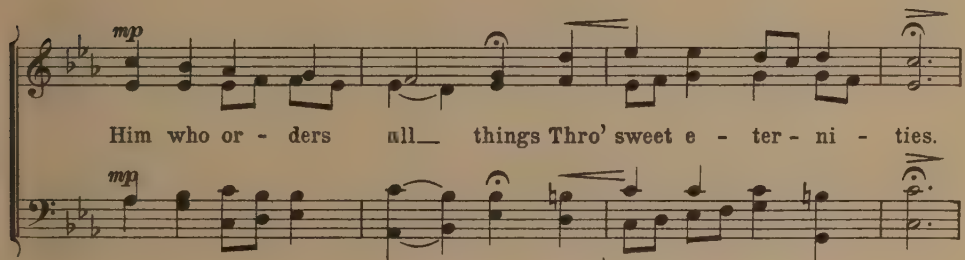
Maestoso

mp

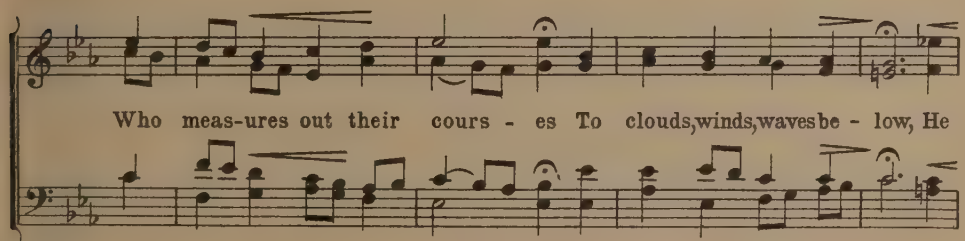


Com - mit thy ways, O pil - grim On time's dark storm-y seas, To

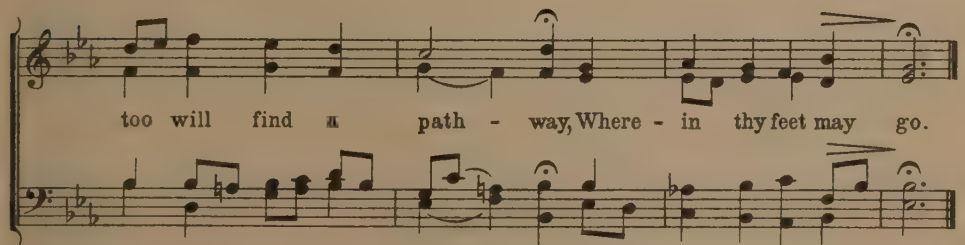
mp



Him who or - ders all things Thro' sweet e - ter - ni - ties.



Who meas - ures out their cours - es To clouds, winds, waves be - low, He



too will find a path - way, Where - in thy feet may go.

SONG TREASURY
Ancient of Days

W. C. Doane

J. A. Jeffery

1. An-cient of days, who sit-test, thrond in glo-ry;
2. O ho-ly Fa-ther, who hast led Thy chil-dren

The first system of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

To Thee all knees are bent, all voi-ces pray;
In all the a-ges, with the Fire and Cloud,

The second system continues the melody and accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with chords and single notes.

Thy love has bless'd the wide world wond-rous sto-ry,
Thro' seas dry shod; thro' wear-y wastes be-wild-'ring;

The third system continues the melody and accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with chords and single notes.

With light and life since E-den's dawn-ing day.
To Thee, in rev-erent love, our hearts are bowed.

The fourth system concludes the song. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment continues with chords and single notes, ending with a double bar line.

Come, My Soul

von Canitz, 1609
Tr. H. J. Buckoll, 1848

Arr. from Haydn

1. Come, my_ soul, thou must be wak - ing, Now is
 2. Pray that He_ may pros - per ev - er Each en -
 3. On - ly_ God's free gifts a - buse not, Light re -

break - ing O'er the earth an - oth - er day;—
 dea - vor, When thine aim is good and true;—
 fuse not, But His Spir - it's voice o - bey;—

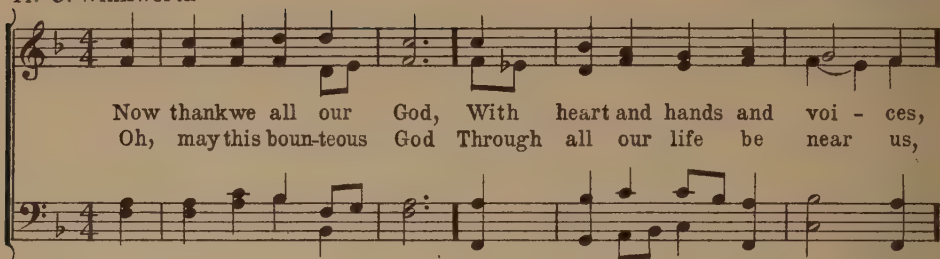
Come to— Him_ who made this splen - dor See thou
 But that He_ may ev - er thwart thee, And con -
 Thou with Him_ shalt dwell, be - hold - ing Light en -

ren - der All thy fee - ble_ strength can pay.
 vert thee, When thou ev - il_ wouldst pur - sue. A men.
 fold - ing All things in — un - cloud - ed day.

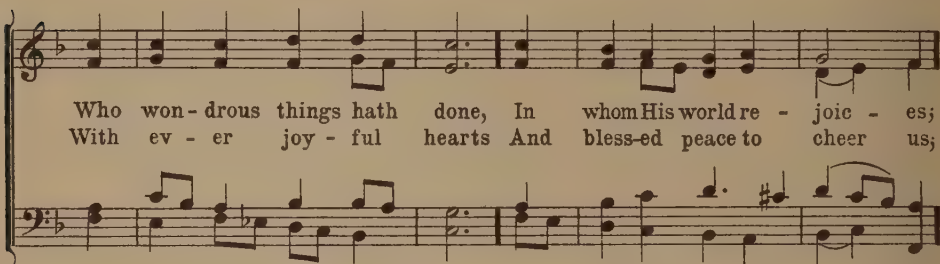
SONG TREASURY
Now Thank We All

M. Rinkart
Tr. C. Winkworth

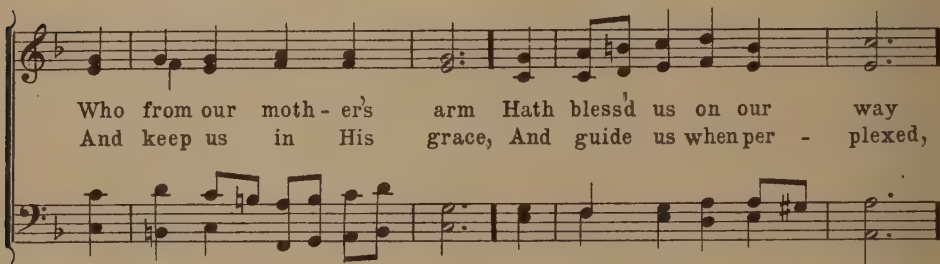
J. Crüger
Har. S. P. Warren



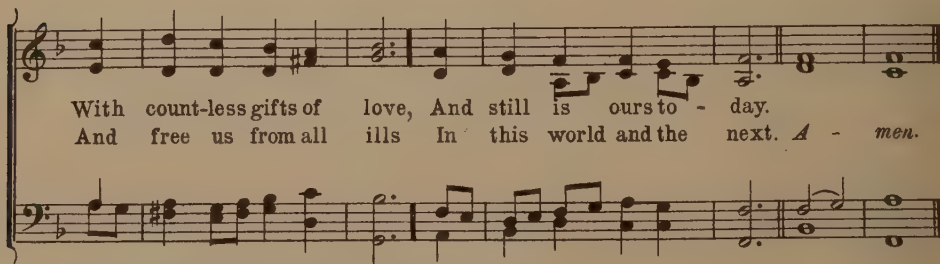
Now thank we all our God, With heart and hands and voi - ces,
Oh, may this boun-teous God Through all our life be near us,



Who won-drous things hath done, In whom His world re - joice - es;
With ev - er joy - ful hearts And bless-ed peace to cheer us;



Who from our moth - er's arm Hath bless'd us on our way
And keep us in His grace, And guide us when per - plexed,



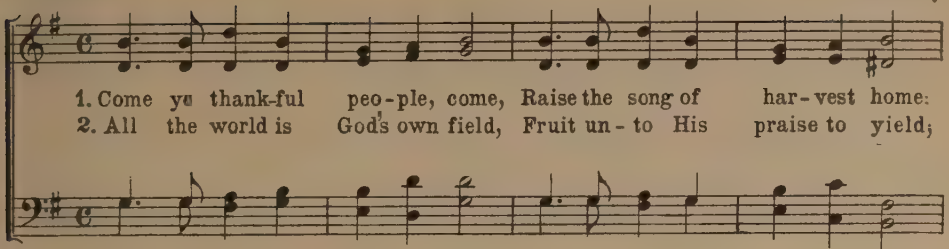
With count-less gifts of love, And still is ours to - day.
And free us from all ills In this world and the next. A - men.

Used by permission of the Century Company

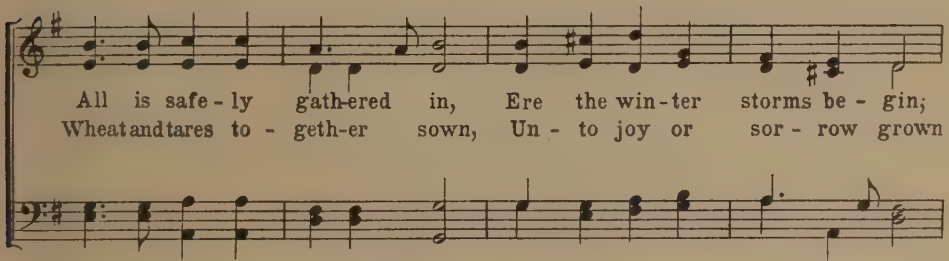
SONG TREASURY
St. George's Windsor

H. Alford

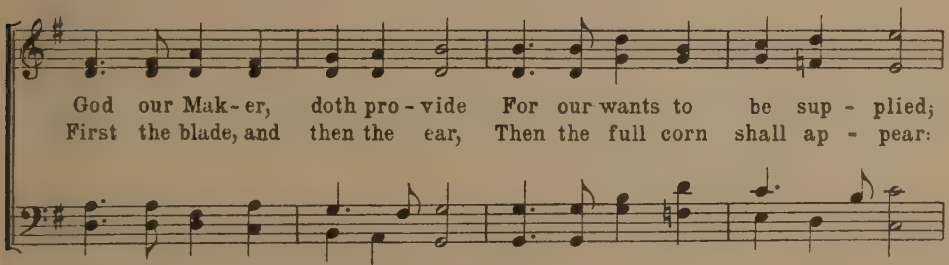
G. J. Elvey



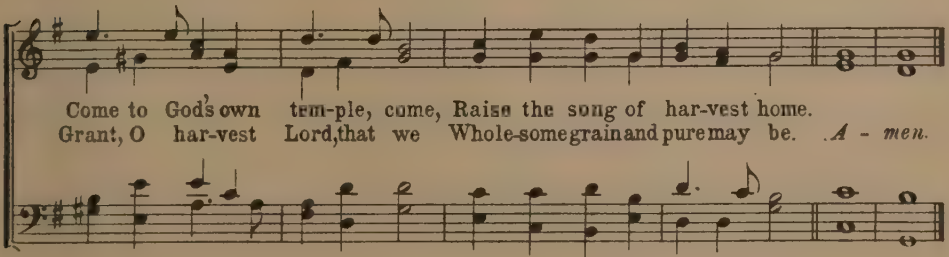
1. Come ye thank-ful peo-ple, come, Raise the song of har-vest home:
2. All the world is God's own field, Fruit un-to His praise to yield;



All is safe-ly gathered in, Ere the win-ter storms be-gin;
Wheat and tares to- geth-er sown, Un-to joy or sor-row grown



God our Mak-er, doth pro-vide For our wants to be sup-plied;
First the blade, and then the ear, Then the full corn shall ap-pear:



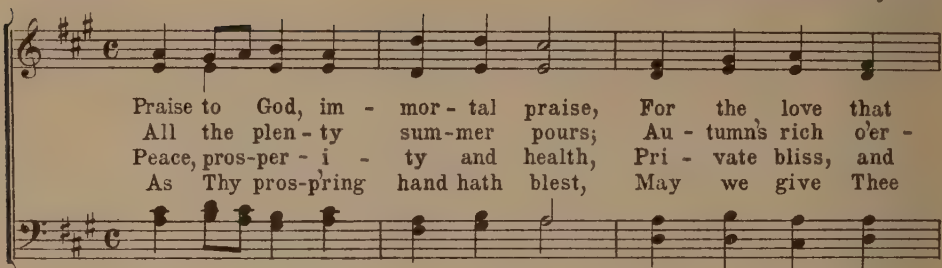
Come to God's own tem-ple, come, Raise the song of har-vest home.
Grant, O har-vest Lord, that we Whole-some grain and pure may be. A - men.

SONG TREASURY

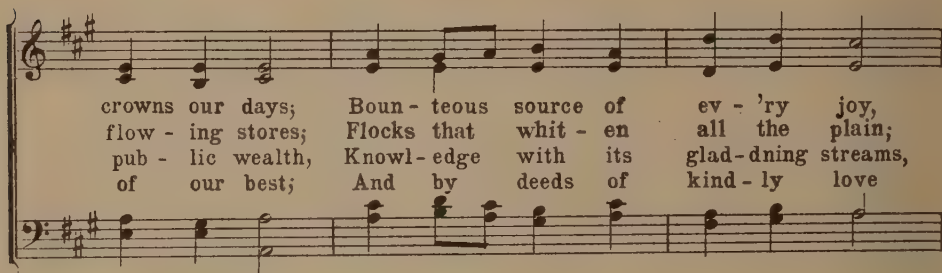
Thanksgiving

L. Barbauld

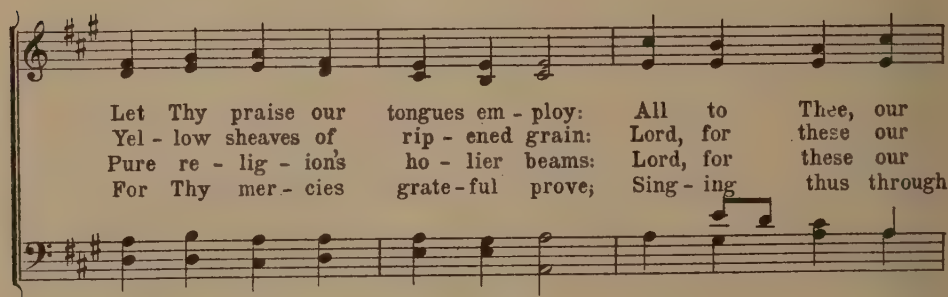
arr. from Köchner by Dix



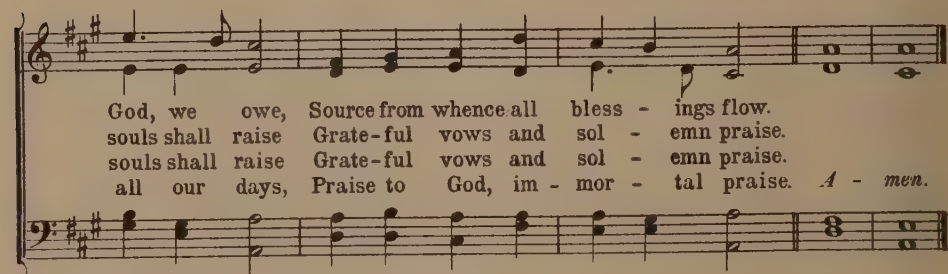
Praise to God, im - mor - tal praise, For the love that
 All the plen - ty sum - mer pours; Au - tumn's rich o'er -
 Peace, pros - per - i - ty and health, Pri - vate bliss, and
 As Thy pros - pring hand hath blest, May we give Thee



crowns our days; Boun - teous source of ev - 'ry joy,
 flow - ing stores; Flocks that whit - en all the plain;
 pub - lic wealth, Knowl - edge with its glad - dning streams,
 of our best; And by deeds of kind - ly love



Let Thy praise our tongues em - ploy: All to Thee, our
 Yel - low sheaves of rip - ened grain: Lord, for these our
 Pure re - lig - ion's ho - lier beams: Lord, for these our
 For Thy mer - cies grate - ful prove; Sing - ing thus through



God, we owe, Source from whence all bless - ings flow.
 souls shall raise Grate - ful vows and sol - emn praise.
 souls shall raise Grate - ful vows and sol - emn praise.
 all our days, Praise to God, im - mor - tal praise. A - men.

O God of Hosts, with Thy Strong Hand

Nordahl Rolfsen

Edward Grieg

1. O God of Hosts, with Thy strong hand Pro -
 2. De - fend, O God, this land of ours, Its
 3. Teach us in truth and light to grow, Thy

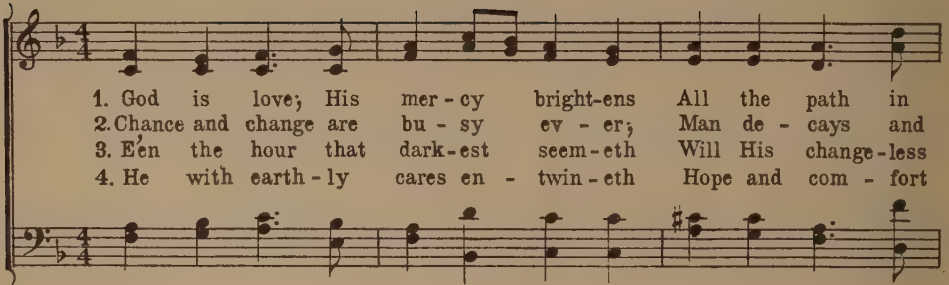
tect our homes and fa - ther - land; Be Thou our shield in
 grass - y plains, its moun - tain tow'rs; Thy bless - ing be up -
 laws to love, Thy word to know; In Thee we will for

war and peace And guide our steps till life shall cease.
 on it shed, Like morn - ing dew on flow - 'ry bed.
 aye a - bid; O King of glo - ry, be our guide! A - men.

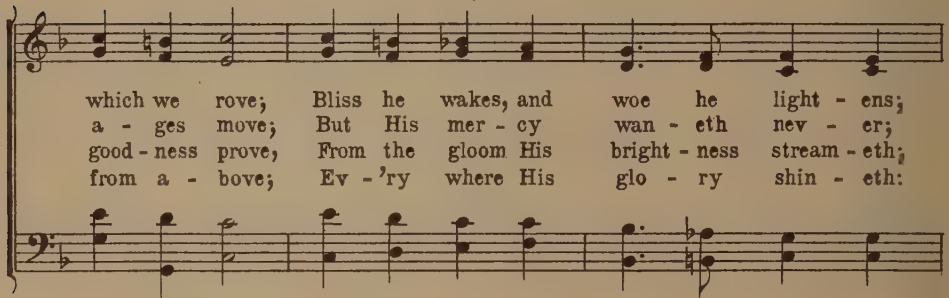
Sardis

John Bowring

arr. from Beethoven



1. God is love; His mer - cy bright - ens All the path in
 2. Chance and change are bu - sy ev - er; Man de - cays and
 3. E'en the hour that dark - est seem - eth Will His change - less
 4. He with earth - ly cares en - twin - eth Hope and com - fort



which we rove; Bliss he wakes, and woe he light - ens;
 a - ges move; But His mer - cy wan - eth nev - er;
 good - ness prove, From the gloom His bright - ness stream - eth;
 from a - bove; Ev - 'ry where His glo - ry shin - eth:



God is wis - dom, God is love.
 God is wis - dom, God is love.
 God is wis - dom, God is love.
 God is wis - dom, God is love. A - men.

By permission of Silver, Burdett & Company

SONG TREASURY
Hymn of Thanks

Mary Sicard Jenkins

Eduard Kremser

The piano introduction is in 3/4 time, key of D major. It features a treble and bass staff. The treble staff begins with a whole note chord of D major (F#4, A4, C#5), followed by a half note chord of D major (F#4, A4, C#5), and then a half note chord of D major (F#4, A4, C#5). The bass staff begins with a whole note chord of D major (F#2, A2, C#3), followed by a half note chord of D major (F#2, A2, C#3), and then a half note chord of D major (F#2, A2, C#3). The tempo is marked *ppp*.

The first line of the hymn is in 3/4 time, key of D major. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked *ppp*. The lyrics are: "We gath-er to-geth-er to ask the Lord's bless-ing, Most ten-der De-".

The second line of the hymn is in 3/4 time, key of D major. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "fend-er from dan-gers un-known We stand here as-sem-bled, His".

The third line of the hymn is in 3/4 time, key of D major. The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "great Name con-fess-ing O Lord, Guide and Lead-er, ac-cept us Thine".

By permission of G. Schirmer

own.

p

His love as a lamp shin - eth ev - er be - fore us, En -

p

light - ning and bright - ning the path He has shown. In joy - ous thanks -

cresc.

giv - ing our hearts sing the cho - rus, O Lord, Guide and Lead - er, ac -

SONG TREASURY

f *>*
 cept us Thine own,

ff sempre
 We thank Thee, O God for the

har - vest Thou send - est, Re - fresh - ing and bless - ing the

seed we have sown And glad - ly we ren - der all

strength that Thou lend - est, O Lord, Guide and

Lead - er, ac - cept us Thine own,

rit. *a tempo*

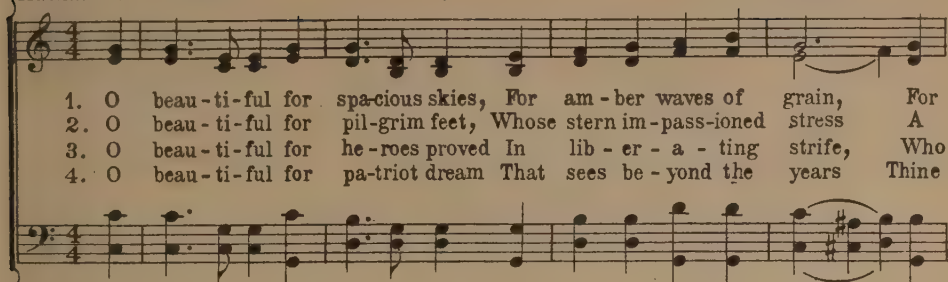
ac - cept us Thine

own.

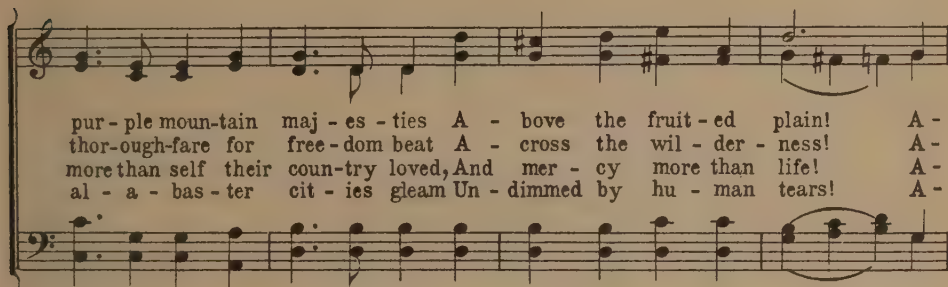
America, the Beautiful

Katharine Lee Bates

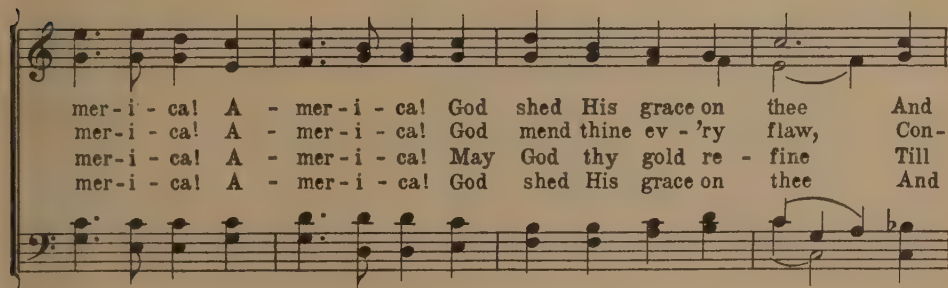
Samuel A. Ward



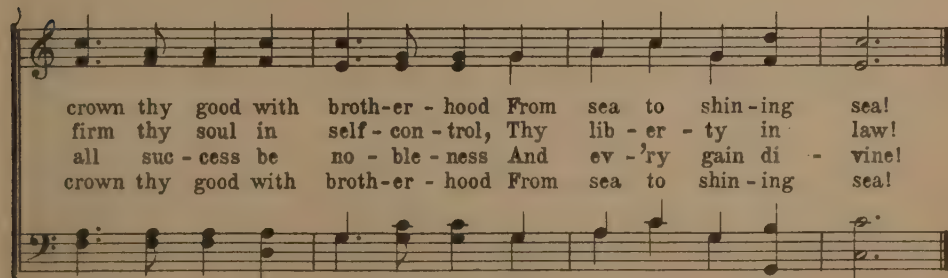
1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, For
 2. O beau-ti-ful for pil-grim feet, Whose stern im-passioned stress A
 3. O beau-ti-ful for he-ros proved In lib-er-a-ting strife, Who
 4. O beau-ti-ful for pa-triot dream That sees be-yond the years Thine



pur-ple moun-tain maj-es-ties A - bove the fruit-ed plain! A -
 thor-ough-fare for free-dom beat A - cross the wil-der-ness! A -
 more than self their coun-try loved, And mer-cy more than life! A -
 al - a - bas-ter cit-ies gleam Un-dimmed by hu-man tears! A -



mer-i-ca! A - mer-i-ca! God shed His grace on thee And
 mer-i-ca! A - mer-i-ca! God mend thine ev-'ry flaw, Con-
 mer-i-ca! A - mer-i-ca! May God thy gold re-fine Till
 mer-i-ca! A - mer-i-ca! God shed His grace on thee And



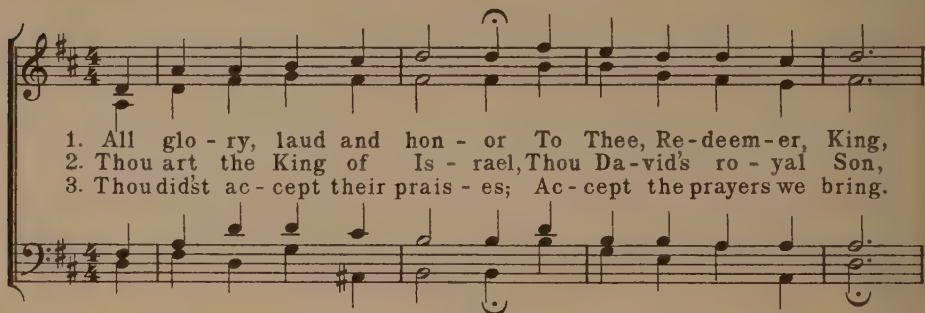
crown thy good with broth-er-hood From sea to shin-ing sea!
 firm thy soul in self-con-trol, Thy lib-er-ty in law!
 all suc-cess be no-ble-ness And ev-'ry gain di-vine!
 crown thy good with broth-er-hood From sea to shin-ing sea!

Used by permission of Katharine Lee Bates

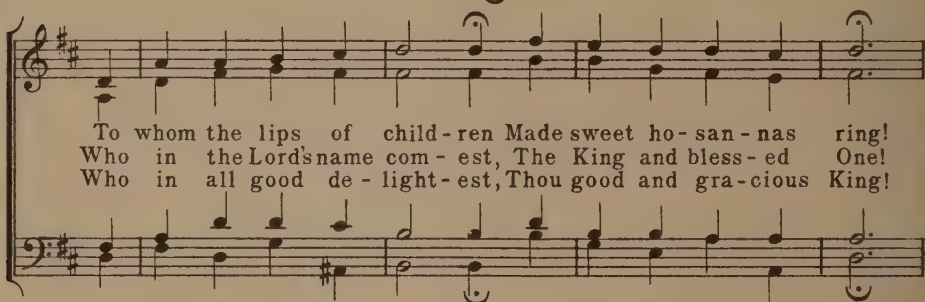
All Glory, Laud, and Honor

Theodulph of Orleans, circa 820
Translated by John M. Neale, 1854

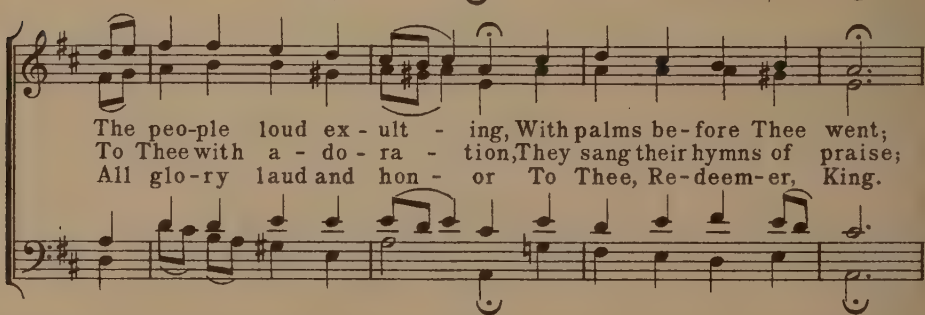
Melchoir Tichner, 1615
Used by Bach in "St. John's Passion"



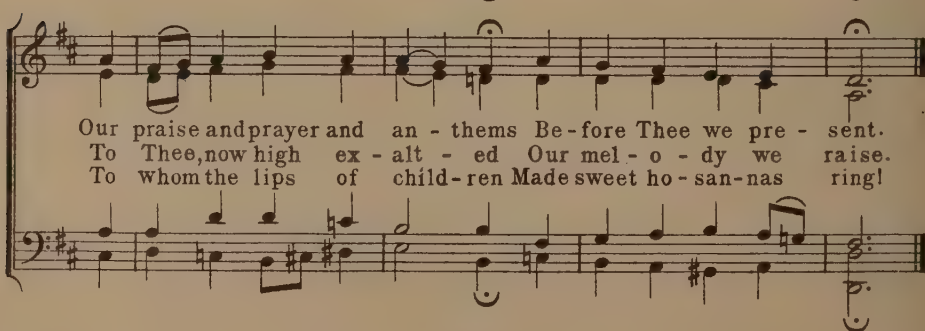
1. All glo - ry, laud and hon - or To Thee, Re-deem-er, King,
2. Thou art the King of Is - rael, Thou Da-vid's ro - yal Son,
3. Thoudidst ac - cept their prais - es; Ac - cept the prayers we bring.



To whom the lips of child - ren Made sweet ho - san - nas ring!
Who in the Lord's name com - est, The King and bless - ed One!
Who in all good de - light - est, Thou good and gra - cious King!



The peo - ple loud ex - ult - ing, With palms be - fore Thee went;
To Thee with a - do - ra - tion, They sang their hymns of praise;
All glo - ry laud and hon - or To Thee, Re-deem-er, King.



Our praise and prayer and an - thems Be - fore Thee we pre - sent.
To Thee, now high ex - alt - ed Our mel - o - dy we raise.
To whom the lips of child - ren Made sweet ho - san - nas ring!

O Lord of Heaven and Earth and Sea

Christopher Wordsworth

Johann Sebastian Bach

1. O Lord of heaven, and earth and sea!
 2. The gold - en sun - shine, ver - nal air,
 3. For peace - ful homes and health - ful days,
 4. We lose what on our - selves we spend,

To Thee all praise and glo - ry be;
 Sweet flowers and fruit Thy love de - clare;
 For all the bless - ings earth dis - plays,
 We have, as trea - sures with - out end,

How shall we show our love to Thee,
 When har - vests ri - pen, Thou art there,
 We owe Thee thank - ful - ness and praise,
 What - ev - er, Lord, to Thee we lend,

Thou giv - est all, Thou giv - est all.

ALPHABETICAL INDEX

	Page		Page
All Through the Night	35	Men of Harlech	171
Alphabet (The)	130	Menuet d'Exaudet	73
America	149	Minstrel Boy	25
Ash Grove (The)	33	My Faithful Johnny	40
Ave Maria	141	My Homeland	173
Battle Hymn of the Republic	153	My Love's an Arbutus	30
Belgian National Anthem	168	My Mother Bids Me Bind My Hair	124
Bohemian National Song	173	My Old Kentucky Home	93
British Grenadiers (The)	10	Now All the Roses Are Blooming	128
Caller Herrin'	45	Now Is the Month of Maying	19
Capital Ship (A)	103	O Canada, Our Fathers Land of Old	162
Cockles and Mussels	27	O Tempora! O Mores!	111
Come, Come Thou Handsome Lad	88	Oh! Charlie Is my Darlin'	38
Come Lasses and Lads	12	Oh! Susanna	96
Cossack's Lullaby	81	Old Ark A-Moving Along (The)	99
Cossack's Song (The)	83	Old Folks at Home	92
Cradle Song	131	Old Kentucky Home (My)	93
Dandelions Gold and Green	1	Owl and the Pussy-Cat (The)	107
Deep River	101	Pleasant Journey	66
Dixie	156	Quest (The)	4
Dove (The) (La Paloma)	63	Red, White and Blue (The)	158
Farmer's Song (The)	15	Rising of the Lark (The)	31
Ferry (The)	100	Rule Britannia	160
Flocks Are Sporting	122	Santa Lucia	61
Flowers of Joy	90	Scarlet Sarafan (The)	78
Follow Me	100	Sea-Breeze (The)	51
Friar John	72	See the Conquering Hero Comes	134
Funiculi Funicula	53	Skye Boat Song	36
Garibaldi Hymn	165	Songs My Mother Taught Me	145
Good-Night	6	Spin, Spin	89
Hark, Hark the Lark	118	Spring's Messenger	133
Haste Thee Nymph	14	Star-Spangled Banner	150
How Can I Leave Thee?	50	Summer Is A-Coming in	18
In the Silver Moonlight	68	Swing Low Sweet Chariot	98
It Was a Lover and His Lass	116	There Was a Little Maiden	69
Japanese National Hymn	170	Three Captains (The)	71
Keys of Heaven (The)	20	Under Our Cottage Window	8
La Brabanconne (Belgian)	168	Vermeland	85
La Paloma	63	Volga Boat Song	75
La Vera Sorrentina	59	Waits (The)	14
Loch Lomond	43	Wanderer's Night Song	138
Loreley (The)	48	Where the Bee Sucks	113
Low-Backed Car (The)	22	Who Is Silvia?	120
Louisella	57	Wraggle Taggle Gipsie (The)	16
Marseillaise (Des)	175	Yankee Doodle	155

HYMNS AND CAROLS

Adeste Fideles	179	Forth in Thy Name (Canonbury)	206
All Glory Laud and Honor	230	God Is Love (Sardis)	224
America the Beautiful	229	God of Abraham Praise (Leoni)	209
Ancient of Days	218	God of Our Fathers (National Hymn)	212
Angels We Have Heard on High	188	God Rest You Merry, Gentlemen	186
Boar's Head Carol	192	Good King Wenceslas	190
Break Forth, O Beauteous Heavenly Light	194	Hark, Hark My Soul (Vox Angelica)	203
Canonbury (Forth in Thy Name)	206	Hymn of Thanks	225
Chorale (St. Matthew's Passion)	217	King of Love My Shepherd Is	205
Come My Soul	219	Leoni (God of Abraham Praise)	209
Come, Sound His Praise	199	Let Us with a Gladsome Mind	216
Come Ye Thankful People	221	Marion (Rejoice Ye Pure in Heart)	211
Creation	200	Mighty Fortress (A)	213
Deck the Hall	197	National Hymn (God of Our Fathers)	212
Dominus Reget Me (The King of Love My Shepherd Is)	205	Noel! Noel!	198
First Nowell (The)	181	Now Thank We All Our God	220
		Now with Creation's Morning Song	215

ALPHABETICAL INDEX—*Continued*

HYMNS AND CAROLS—*Continued*

	Page		Page
O Come All Ye Faithful (Adeste Fideles)	179	St. Georges Windsor (Come, Ye Thankful	
O Come Emmanuel (Veni Emmanuel)	178	People, Come)	221
O Give Thanks	216	St. Gertrude (Onward Christian Soldiers)	202
O God Beneath Thy Guiding Hand	210	Sardis (God is Love)	224
O God of Hosts with Thy Strong Hand	223	Shepherds Shake Off Your Drowsy Sleep	189
O God Our Help in Ages Past (St. Anne)	207	Silent Night	182
O Lord of Heaven and Earth and Sea	231	Thanksgiving (Praise to God Immortal	
O Night Peaceful and Blest	191	Praise)	222
Onward Christian Soldiers (St. Gertrude)	202	Three Kings of Orient	185
Praise to God Immortal Praise	222	Veni Emmanuel (O Come Emmanuel)	178
Rejoice Ye Pure in Heart (Marion)	211	Vox Angelica (Hark, Hark My Soul)	203
Rise Crowned with Light	208	Wassail Song (The)	183
St. Anne (O God Our Help in Ages Past)	207	What Child Is This?	180

